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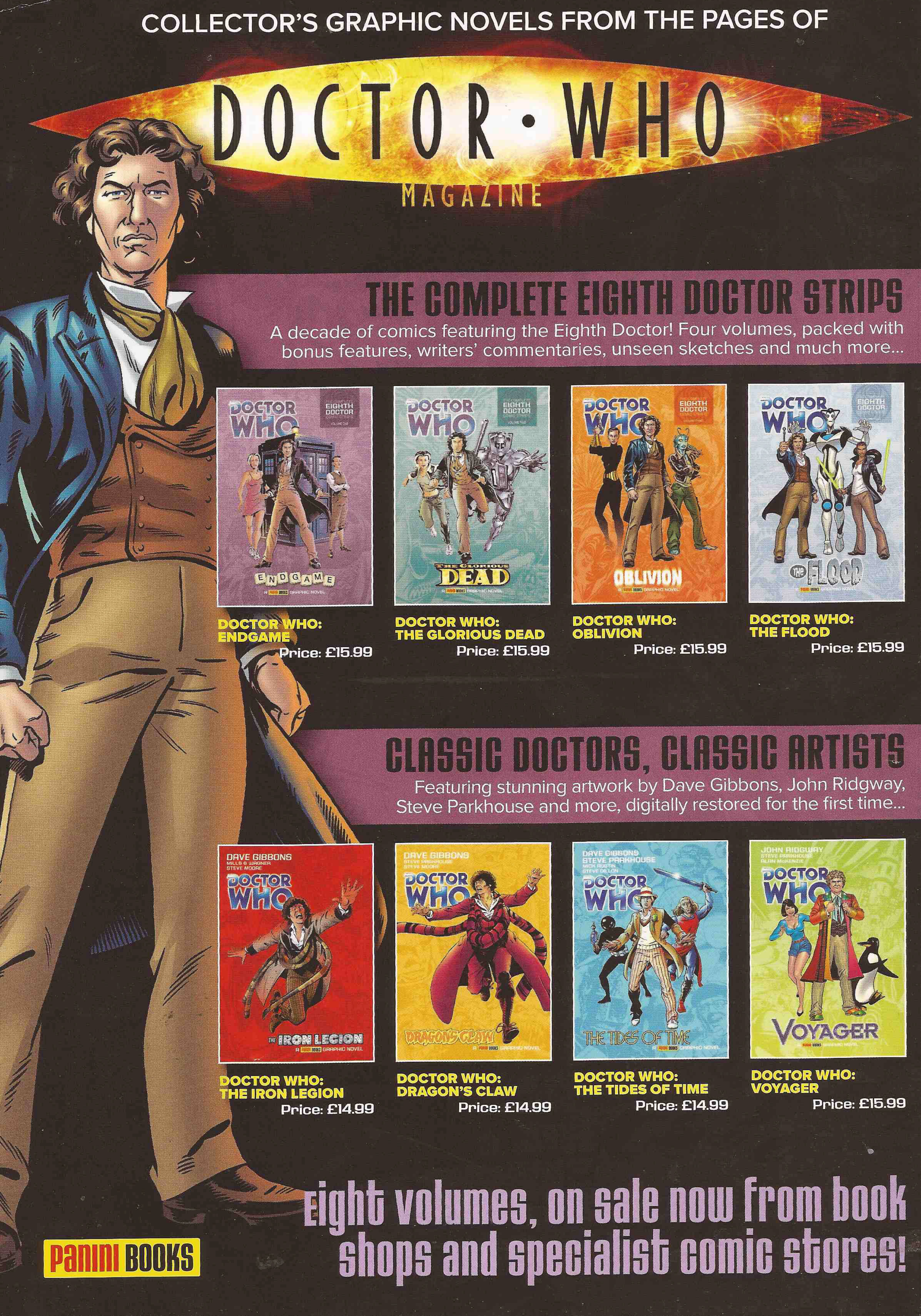
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PULL TO OPEN

"I think my Nando's would have, like, three chillies next to it..."

BBC one
DOCTOR WHO
THE ONE TO WATCH ON SATURDAYS

Interviews

22 BILLIE PIPER
38 STEVE PEMBERTON
66 JOE DEMPSIE

Features

27 COMIC STRIP: THE WIDOW'S CURSE PART TWO
40 THE UNICORN AND THE WASP
50 THE POISON SKY
64 MERCHANDISE POLL RESULTS

Regulars

4 PRODUCTION NOTES
5 GALLIFREY GUARDIAN PLUS EPISODE PREVIEWS
15 PUBLIC IMAGE
17 DVD PREVIEW
18 AUDIO ADVENTURES
20 GALAXY FORUM
47 YOU ARE NOT ALONE
48 THE TIME TEAM
55 THE DWM REVIEW

40
22
27
6
38
48

DOCTOR·WHO MAGAZINE

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Letter from the Editor

I don't know about you, but I'm constantly amazed by two things. Firstly, how fast time is moving; and secondly, how *Doctor Who* seems to get bigger and bigger, with every moment that passes.

The first of those is my own private problem, even if it's one I share with most of the human race. If Billie Piper thinks that she's getting old at 25, (and she admits that she does on page 22) well, let me tell you, Billie, it doesn't get any better from here on in.

51 issues ago, I remember writing the **DWM** editorial, and welcoming Billie into the mad old world of *Doctor Who*. Four years on, it's great to welcome Billie *back* to *Doctor Who* – and to the pages of **DWM** – both of which are in considerably ruder health than they were a few years back.

Which brings me (sort of) to point two.

I'm quite often asked by **DWM** readers how well the magazine is doing these days, to which I usually reply "very well, thank you." Which is a bit of a cop-out, cos I know how much you lot like your facts and figures. (I'm just the same, of course.)

But okay, fair enough, other mags like to brag about their sales, so just this once, I'm going to do the same. The bosses at Panini like to keep precise figures under wraps, but I *can* give you the following fantastic facts...

DWM has always been in a pretty healthy position, sales-wise, but back in 2002, it was tricky for the mag to attract new readers, with no new episodes on telly. 2003, however, saw the mag increase its average circulation by a whopping 1% (I like to think it was something to do with the new assistant editor who had joined in March). 2004 saw sales increase by another 9%, in the build-up to the Doctor's return to television. 2005 saw the mag increase by a massive 43% over 2004's levels, while 2006 saw another jump of 25%. And 2007 saw **DWM** increase by *a further* 18%, with the lowest selling issue of 2007 still outselling the *highest* one of 2005. And in 2008 we're already on course for another annual increase of 10% or more. And this is in an environment while overall magazine sales have been decreasing for several years. Brilliant!

DOCTOR·WHO
BILLIE PIPER!
PLUS!

Because of our remarkable success, we've just been promoted into an extra 76 branches of Tesco – bringing us up to a total of 289 – which means that we're now in 49% of all Tesco stores.

So, this means that we have quite a few new readers. And if you're one of them... welcome aboard! We hope you like what you see, and stay with us for Thrilling Adventures in Time and Space every four weeks...

Tom

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PRODUCTION NOTES

Executive producer **Russell T Davies** writes exclusively for **DWM** about the day-to-day life of making *Doctor Who*...

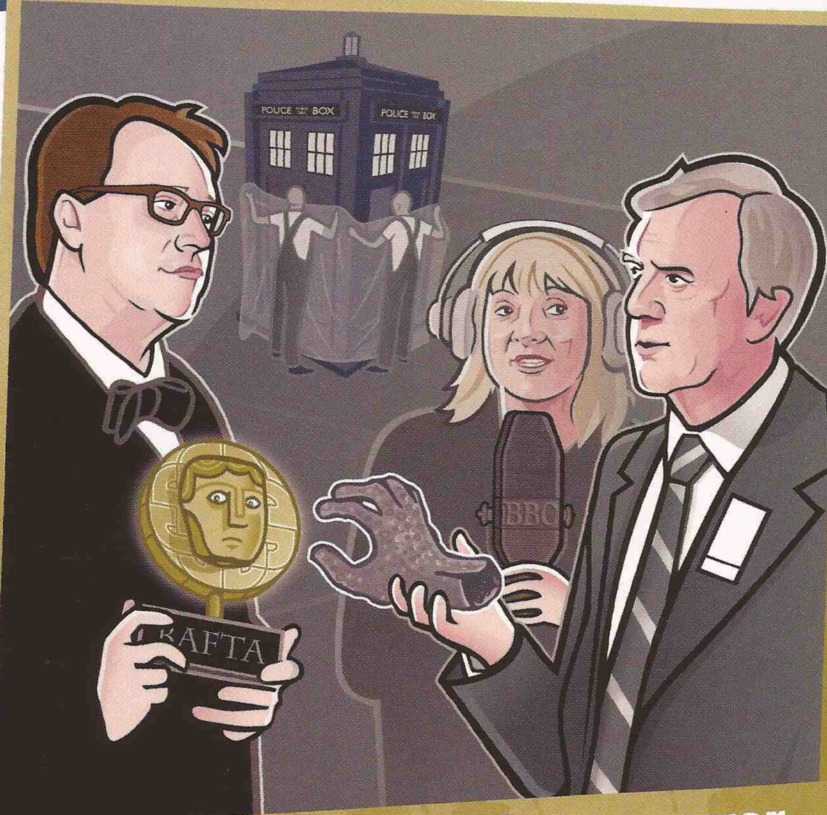


Illustration BEN MORRIS

OH, IT'S ALL GO! At this time of year, when we're transmitting, people think production slows down. My family and friends suddenly expect me to, y'know, see them or something. How ridiculous. The fools. There's still plenty of things to do!

Mind you, we're our own worst enemies. Sometimes we just make work for ourselves. Like that sudden glimpse of Rose on the TARDIS scanner in *The Poison Sky*. Well, that wasn't there originally. Didn't exist in the script. The whole episode was finished, locked, onlined, and awaiting only the dub. But then *Partners in Crime* went out, and people loved that sudden appearance of Rose Tyler, so I looked at the series as a whole and realised that it would be quite a while – months! – before we saw her again. Like we'd promised something, then forgotten it. So right at the last minute – 8 April, to be precise – I thought of that scanner/Sontaran sequence, and realised we could drop in a second of Rose from an untransmitted scene. Within the hour, Ceres Doyle, our Post Production Editor (and another hero who does more to keep the show on air than you'll ever know) had completed the re-edit. She emailed it to us. Yes, we said. And in it went!

Simple as that. Though it's never really that simple, cos yet again, we removed that footage from all Preview Discs, in case of spoilers, saving Rose for transmission only. Double the paperwork. But it was such a fast turnaround, we hadn't even told Douglas, the director. In fact, I did a Box Set commentary on that episode with David Tennant the other day, and even he didn't know about it! Still. Keeps us all on our toes. And is that Rose's last appearance before her proper return...? Hmm. Keep watching!

Elsewhere, it's the usual string of successes and calamities. Lesley Sharp was called in for a dubbing session on *Midnight* – and when you see the episode, you'll realise how important that is! – only to discover that there were roadworks outside the recording suite. So loud, that it penetrated even soundproofed walls! The session had to be postponed, which meant that the Final Mix was delayed, which sent everyone's diaries spinning like whirling dervishes. Hey ho. It's the sort of thing that happens every day, on every programme ever made. It's just somehow more fun, on *Doctor Who*!

But Upper Boat is about to become a little quieter. As I type – on 1 May, fact fans – we've got only two more days of filming left to go. Concluding on Saturday 3 May with David's scene for the Proms. Guest starring a certain old friend! The scene contains the words 'music', 'tuba', 'sweets' and the phrase, "Get out of my TARDIS!" In fact, I had some script notes from Radio 3 today – I've never had notes from Radio 3 before, how posh, I'm now wearing a bow tie – asking for a couple more lines to spell out exactly what's happening, since the scene will also be broadcast on the radio. Not exactly "Look at the gun I'm holding," but close. So there you go, if you can't make it to the Albert Hall, you can listen!

> **"Dust sheets will be thrown over that lonely old TARDIS for quite a while. But there's never silence!"**

After that, dust sheets will be thrown over that lonely old TARDIS, for a good long while. I like to think that the shocking events of Episode 13 will echo on, in the dark. Including the word "spanners!" Oh, but there's never silence – there are still busy crews bustling around the studio, in all weathers, as *The Sarah Jane Adventures* charges on. Right now, we're busy casting Clyde's never-seen-before family, for a marvellous Joe Lidster script, which finally lets Daniel Anthony take centre-stage, cos he's so brilliant. Meanwhile, on the rushes, we've got Bradley Walsh delivering the most stunning and scary villain ever! Blimey, that's creepy. And on the other side of the building, we've got the latest *Torchwood* scripts about to arrive, with the new producer settling in and cracking the whip. Like I said. It's all go.

But we did have time for a night out, at the Welsh BAFTAs, on Sunday 27 April, and very lovely they were too. We dined in the foyer of the Wales Millennium Centre, where cat-nurse-nuns once glided about. And while we're all very proud of our awards, we know that we get treated well by the BBC, with publicity and budgets and primetime, but that evening was a chance to showcase the sheer size, imagination and diversity of hundreds of programmes and films coming out of Wales, in both Welsh and English. Cymru am byth. Steven Moffat – a Scotsman! – survived his turn on the stage by making a joke about the English. Good call!

It was my honour, that night, to present a special Lifetime Achievement Award to Glyn Houston. A brilliant idea, I thought – cos never mind your Catherine Zeta Joneses and the like; there's a whole body of actors, a TV repertory company, who do excellent work, over many decades, and they can go unsung, simply because constant excellence gets taken for granted. But there, at last, was Glyn, in the spotlight, being rightly celebrated.

I met the great man, backstage. In his 80s, but hale and hearty, and a fount of anecdotes and mischief (including a very dirty joke about an old folks' home!). Given his list of credits, which includes plays by Dennis Potter, Bob Pugh and Michael Bogdanov, I didn't like to mention *Doctor Who*. I presumed it might be just a very small part of a glittering CV, perhaps even forgotten. But no! "*Doctor Who*!" he cried. "I did two of those! They've released *The Hand of Fear* on DVD!" Yes they have, I said! And isn't it marvellous? "Earned me a fortune, that has, over the years," he twinkled. "I love *Doctor Who*!"

The great man has spoken. And quite right too. Now, back to work!

GALLIFREY GUARDIAN

PLUS EPISODE PREVIEWS!

All the latest news from every corner of the *Doctor Who* universe...

Read all about it!

Although we previewed *Silence in the Library* last issue, because of Eurovision the episode still hasn't been seen! So Jason Arnopp cranks up the tension by chatting to director Euros Lyn...

The last time Euros Lyn and writer Steven Moffat collaborated, their offspring was named *The Girl in the Fireplace* – that fine, Kleenex-bothering episode of two years ago, which earned itself a prestigious Hugo Award. No pressure at all then, Mr Lyn, as you approached Steven's scripts for the imminent two-parter *Silence in the Library* and *Forest of the Dead*?

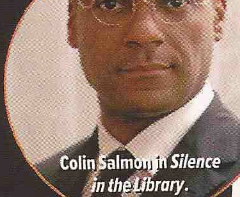
"Pressure?" he laughs. "Directing Steven Moffat's episodes of *Doctor Who*? Are you kidding? He writes beautiful, intricate, terrifying scripts: making his dreams live on screen is both a delight and an enormous responsibility."

Naturally keen to remain tight-lipped for fear of spoilers – and spoilers themselves play an important part in this brilliant tale – Euros will reveal only this much about the basic synopsis: "The Doctor and Donna arrive in the biggest library in the universe to find that no-one's home. So why are the shadows moving? Expect adventure, loss, salvation and chicken legs."

How would Euros say this epic slice of double-trouble compares to *The Girl in the Fireplace*? "All three episodes share themes which are richly resonant in Steven's writing," he judges. "The passing of time and love and loss. The tone of *Silence in the Library/Forest of the Dead* is a few shades darker than *The Girl in the Fireplace*."

These episodes also have a few more principal cast members: a real ensemble. "It's said that 98% of directing is casting," says Euros. "I'm forever asking my cast to bare their souls onscreen, and I'm very grateful to fine actors like Alex Kingston and Colin Salmon for throwing themselves into the project with such fearlessness. And of course, we're so lucky to have David Tennant and Catherine Tate leading the company with tireless hard work and enthusiasm and all-round bloody brilliance!"

SILENCE IN THE LIBRARY IS ON BBC ONE ON SATURDAY 31 MAY.



Colin Salmon in *Silence in the Library*.

> **"Expect adventure, loss, salvation... and chicken legs!"**

» This Issue's Story Previews...

EPISODE 10: MIDNIGHT....................p6

EPISODE 11: TURN LEFT....................p8

ALSO INSIDE!

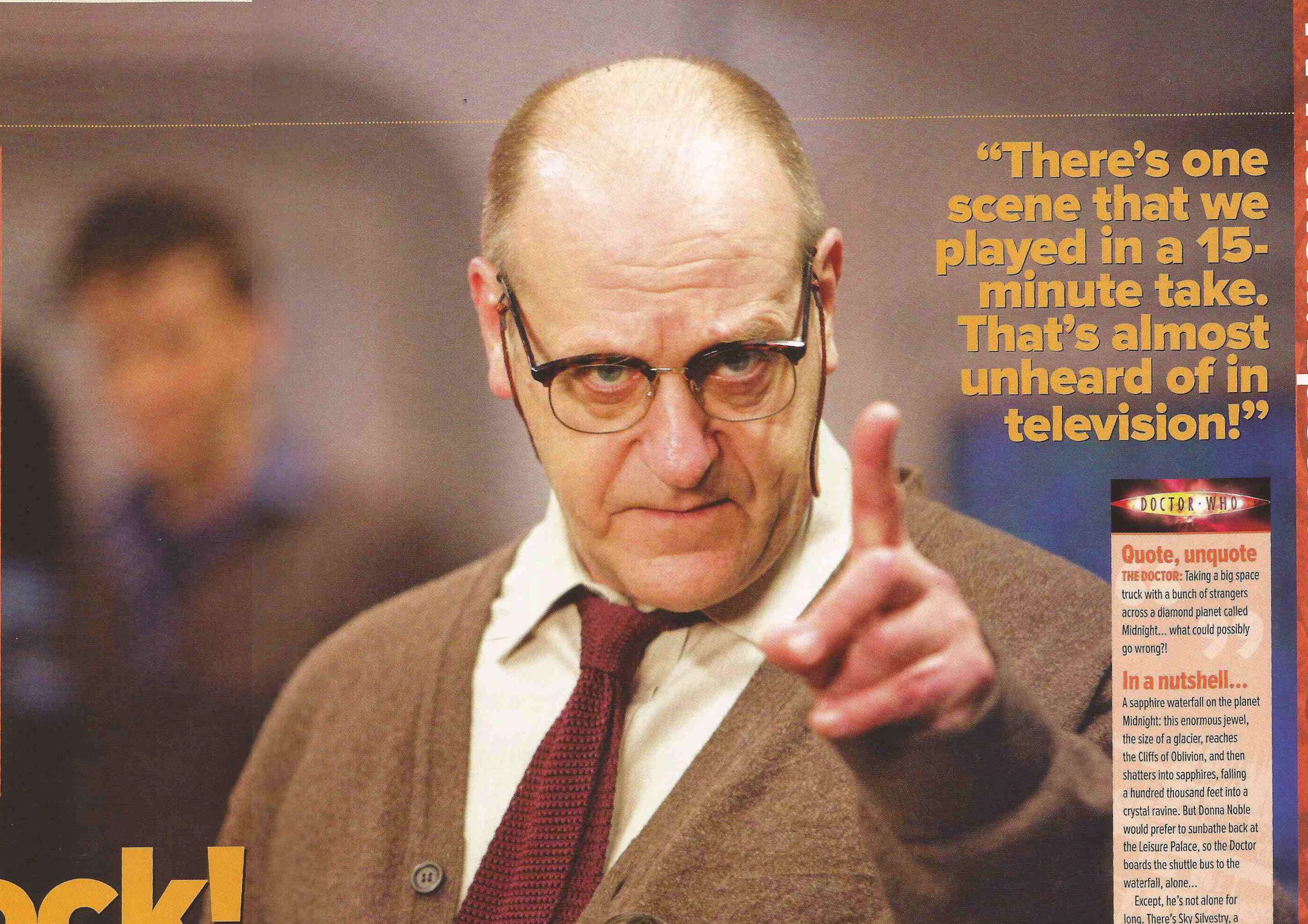
» **BLINK'S BATFA TRIUMPH** AWARD FOR STEVEN MOFFAT!

» **BATTLEFIELD ON DVD** 2008'S RELEASES REVEALED!

» **SARA KINGDOM RETURNS** JEAN MARSH IN NEW AUDIO!

The passangers of the Crusader 50 shuttle bus are not alone...

SERIES FOUR | EPISODE 10
MIDNIGHT



> “There’s one scene that we played in a 15-minute take. That’s almost unheard of in television!”

DOCTOR WHO

Quote, unquote

THE DOCTOR: Taking a big space truck with a bunch of strangers across a diamond planet called Midnight... what could possibly go wrong?!

In a nutshell...

A sapphire waterfall on the planet Midnight: this enormous jewel, the size of a glacier, reaches the Cliffs of Oblivion, and then shatters into sapphires, falling a hundred thousand feet into a crystal ravine. But Donna Noble would prefer to sunbathe back at the Leisure Palace, so the Doctor boards the shuttle bus to the waterfall, alone...

Except, he’s not alone for long. There’s Sky Silvestry, a businesswoman in her 40s, strong, but quiet; the shambolic Professor Hobbes, full of enthusiasm; his young assistant Dee Dee Blasco; Biff and Val Cane, a nice couple on their holidays; their 18-year-old son Jethro, a bit of a Goth, sullen, moping; and the Hostess, on duty in the aisle.

And then there’s the knocking. The knock-knock-knocking on the outside of the bus...

Knock Knock!

Who’s there? Well, that would be telling, wouldn’t it? The Doctor is taking a bus tour across Midnight. But will he survive the journey? **Words: Benjamin Cook**

Writer Russell T Davies **Director** Alice Troughton
Starring David Tennant, Lesley Sharp, David Troughton, Rakie Ayola, Lindsey Coulson, Daniel Ryan, Colin Morgan, Ayesha Antoine, Duane Henry, Tony Bluto, Catherine Tate

DON’T MISS!
SAT 14 JUNE BBC ONE

“THIS SHOW WILL NEVER run out of new ideas,” declares Russell T Davies, *Doctor Who*’s showrunner. “We tend to hit an experimental patch just before the finale every year, so *Midnight* was another chance to venture into new territory, and to give David Tennant a script of the like he’s never seen before! I even dreaded sending it to him, because of certain technical challenges that the entire cast faces, but of course he embraced it and made it brilliant.”

If you like your *Doctor Who* bold, experimental, and nerve-shatteringly creepy, this episode is for you. If you don’t, this episode is still for you. It’s *that* brilliant. Taking place almost entirely on one set, the Crusader 50 shuttle bus, and focussing on just the Doctor and an ensemble cast of guest characters (Donna barely features – Catherine Tate was off filming next week’s episode), *Midnight* is the spookiest and most format-stretching that *Doctor Who* has been since, ooh, last year’s *Blink*, anyway. And we all know how good *that* was...

“*Midnight* was so unusual and so difficult to film,” continues Russell, “that we had a rare rehearsal day for all concerned, which helped the whole cast bond. We had the set all marked out in the rehearsal room, with line-runs and discussions of character and motive. Everyone became good mates on that day. They had to, to survive the endurance test of filming this script.”

“Filming was very intense,” agrees David Tennant. “It was a cramped set, and one scene lasted 45 pages, which we played in 15-minute takes! That’s unheard of in television drama – let alone *Doctor Who*, which tends to rattle from one scene to the next quite quickly. It’s the closest I’ve ever felt to doing theatre on television. It allowed us to sort of indulge in the acting. You just lost yourself in the playing of it. We were all worried that it might drive us all properly mad, or that it might be very dull to shoot, but actually it was one of the most exciting times I’ve had on this show.”

Ironically, given its title, *Midnight* was an eleventh-hour commission. Russell explains: “I think a script is often a reaction to the previous thing that you’ve written. *Voyage of the Damned* and *Partners in Crime* were both romping adventures, but without too many scares, so I was feeling scare-starved. And knowing that Steven Moffat’s two-parter in The Library [Episodes 8 and 9] would be full of terror, I fancied a little run of dark episodes. But really I just got an idea in my head. Like an itch. And it wouldn’t go away.

“Once I’d thought of the character of Sky Silvestry, and what happens to her in this episode, I couldn’t leave it alone. I had to write it. In *Voyage of the Damned*, most of the survivors are marvellously noble; *Midnight* allowed me to show that it’s not always like that. It gives us a bunch of people, trapped, in danger... and some terrible things are said and done.”

“It’s a brilliant piece of writing,” enthuses David. “Watching it back, it’s already one of my absolute favourites of all the ones we’ve done. I think it’s great. The concept, the idea, is so clever, but also the interpersonal relationships within the episode are so finely drawn and so brilliantly played. The cast ate up these parts. Lesley Sharp is just... well, nobody else could have played Sky like she did. You can’t take your eyes off her. And Dan Ryan and Lindsey Coulson, David Troughton, Rakie Ayola – it’s the sort of cast that any TV drama would be thrilled with. And then Colin Morgan and Ayesha Antoine are probably not quite so well known, but will be any second now. I’m so proud to have been part of that cast.”

Russell adds: “We’d be lost without [casting director] Andy Pryor. We needed the absolute best for this episode, and we got them. I suggested Lesley – I actually wrote it thinking of her – because I’d been dying to work with her again [she played Rose in *Bob & Rose* and Judith in *The Second Coming*, both written and produced by Russell], and she’d keep asking to be in *Doctor Who*. She’d send me e-mails asking to be the Queen of Outer Space, which isn’t exactly what she got, but this is better, probably. Technically, the part of Sky is the hardest thing I’ve ever asked an actor to do, and Lesley is simply astonishing.”

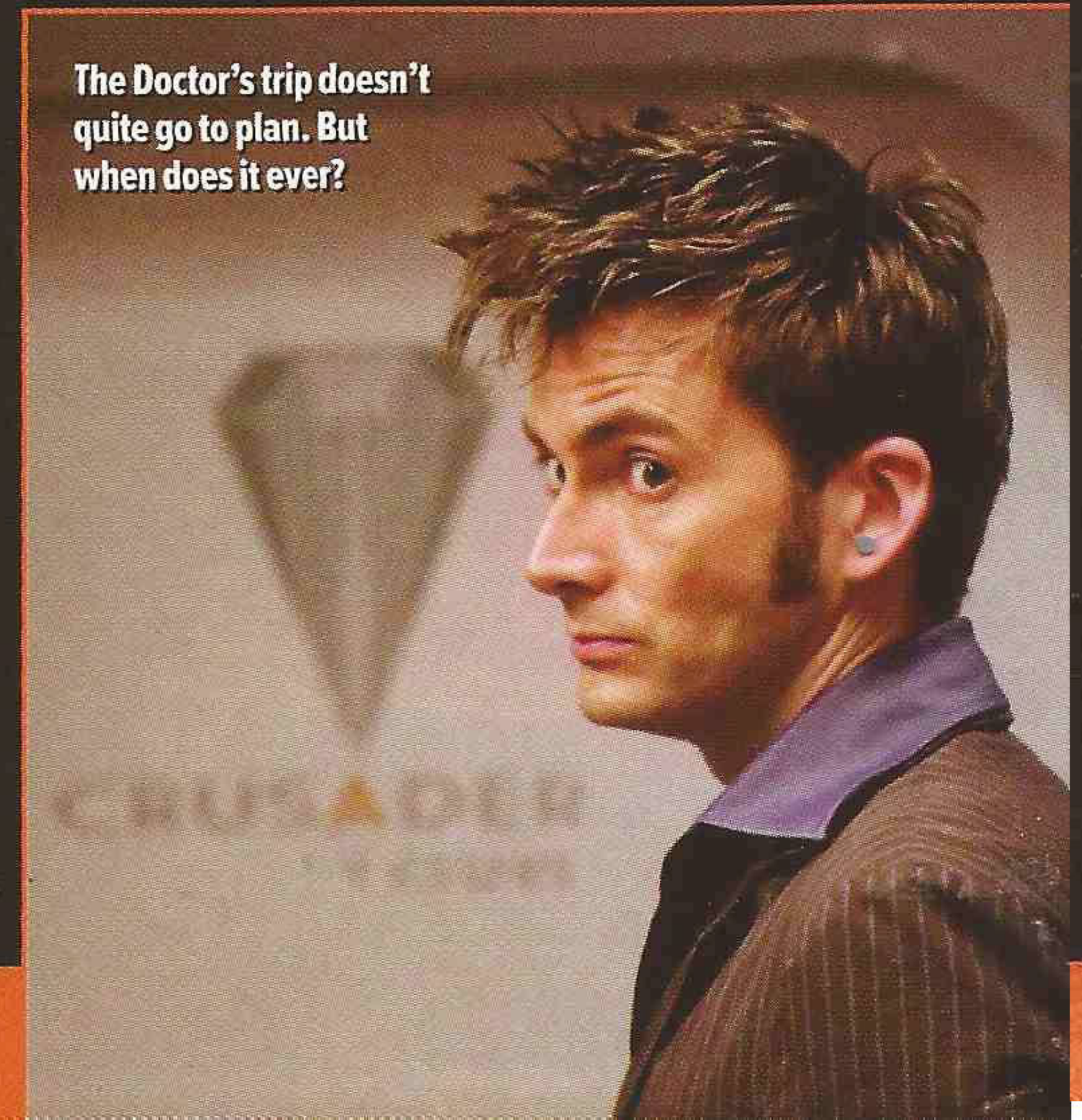
Of course, many of *Midnight*’s ideas have ancestors. The Doctor was on his own, without a companion, as far back as 1976’s *The Deadly Assassin*, and in the very first series, in 1964, *Inside the Spaceship* offered us pure psychological terror. However, no *Doctor Who* episode has ever stripped down the Doctor to this extent, taking away all his defences so that he’s truly alone.

“It’s brave,” acknowledges David. “It’s different to anything that we’ve done before, but then, four series in, you should be experimenting and trying out stuff. I don’t know what people will make of it.” Do you think it’ll turn out to be one of those some-will-love-it-and-some-will-hate-it episodes? “I’m sure there will be a bit of that, but I’m confident in what we’ve produced. Beyond that, it’s a matter of taste, of course.”

What’s more, *Midnight* happens to be the 50th episode of the series to go in front of the cameras since its revival (but only just, since it was double-banking with Episode 11), hence the aptly-named Crusader 50 shuttle bus.

“I didn’t realise that this was our 50th,” admits Russell, “until **DWM** pointed it out to me. Everyone on the production team was gobsmacked. None of us had been keeping count. Sometimes it feels more like 500, sometimes like we started yesterday, but I’m glad that none of us had been counting, because I suspect that’s a sign of boredom, and not one member of the crew is guilty of that.

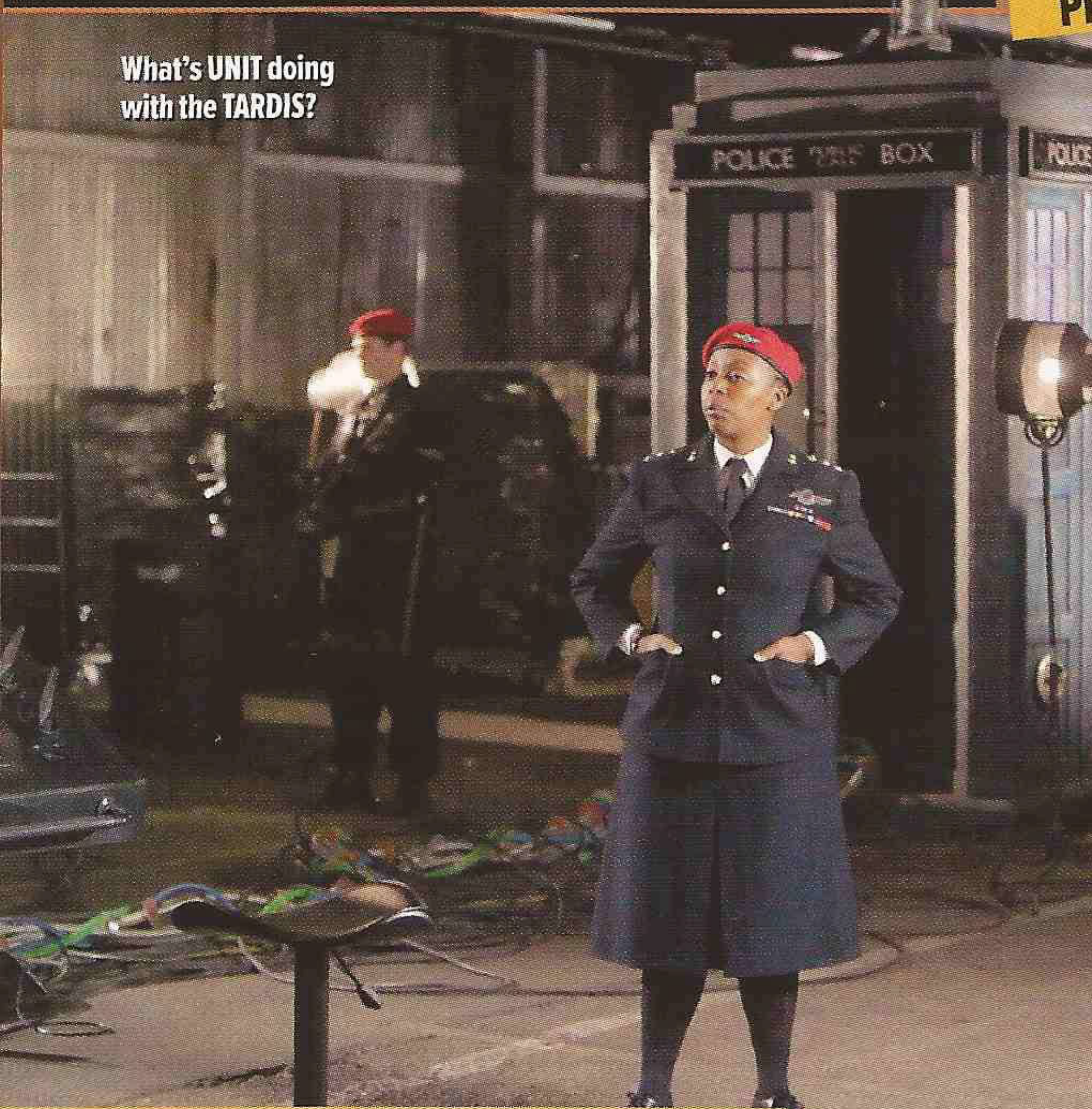
“But I’m proud that this is our 50th episode to be filmed, and that it’s hugely focused on the Doctor, because that’s the character that keeps us all going. Really, I’d like to think that this script is for David, because it’s always a privilege to be writing for him, every bloody day.” DWM



The Doctor’s trip doesn’t quite go to plan. But when does it ever?

Sky Silvestry (Lesley Sharp).

NEXT: Donna meets a blonde stranger, but who is she...?


What's UNIT doing with the TARDIS?

SERIES FOUR | EPISODE 11
TURN LEFT

Change of Direction?

Okay, you all know a bit about this one – it's the one where Rose comes back. But how, and why? Donna Noble may be about to find out... Words: **Jason Arnopp**

Writer Russell T Davies **Director** Graeme Harper
Starring David Tennant, Catherine Tate, Bernard Cribbins, Jacqueline King, Chipo Chung, Joseph Long... and Billie Piper!

DON'T MISS!
SAT 21 JUNE BBC ONE

DO YOU REMEMBER THAT brilliantly chilling moment in *The Fires of Pompeii*, when toothy soothsayer Lucius Dextrus told Donna, "There is something on your back"? Well, now we're about to discover what he meant. And it's every bit as creepy as it sounded back in that villa.

Despite being this series' now-traditional 'Doctor-light' episode, *Turn Left* take place across a grander, more apocalyptic chess-board than *Love & Monsters* and *Blink* put together, thanks to an ingenious plot which revisits numerous events in the Tenth Doctor's era.

"That's great to do, but intimidating," admits writer Russell. "Who would have thought that we'd ever see HC Clements again?! The exciting thing is that we know we've got a loyal audience. I did worry that the script might get too self-referential, in recalling the events of past series, but when you consider how many people must have seen, say, *The Runaway Bride* by now, both on original transmission and with its many, many repeats, then that allowed me to relax. It's not like suddenly referring to the Krotons; it's referring to something that an awful lot of people have seen very recently. Plus, it allowed me to stretch the budget a bit! It's awfully expensive to create new spaceships, but when you know you've already got the Racnoss Webstar sitting on the Mill's hard drive, then it's actually quite cheap to bring it back for a final lap of honour!"

What does Rose want?

The press' angle on this story, besides 'The One Where Rose Comes Back', is likely to be '*Doctor Who* does *Sliding Doors*'. How fair is that, as a headline for *Turn Left*?

"Spot on," nods Russell. "When I was pitching this story at Julie and Phil, I'd refer to *Sliding Doors*. It's a bit of an odd film, to be honest – what a strange ending! – but the concept is wonderful. It's a staple of many a modern sci-fi show, these days, and I love taking those staples and putting them through the *Doctor Who* wringer. This show is so idiosyncratic, and so determinedly British, that the end result becomes very different to anything you've seen before."

Turn Left's Tone Meeting saw Russell employing the key phrase, "life during wartime." And that, he says, "is what you get! It's hard to go into detail, without giving too much away – damn **DWM** for extending its Previews to two pages, because it's so hard to talk about this stuff! But one or two scenes plunge us into our darkest territory yet. The 'Where are you going?' scene makes me shiver, every time I see it."

But there's more. Beat us repeatedly with the TARDIS hammer if Rose Tyler doesn't make her comeback proper (after those tantalising few climactic seconds of *Partners in Crime* and *The Posion Sky*) in this very tale! How did Russell enjoy writing for the titanic twosome of Noble and Tyler, then watching the onscreen results?

"It's a joy to see them together. And quite a shock! I remember seeing the first day's rushes, and it was like seeing two completely different series mesh together. They're both such iconic figures in their own right. And yet, at heart, both are utterly honest and clever actors, so they knit together beautifully. And this gives us a chance to see a different side of Rose – she's a bit older, she's tougher, she's completely independent. And don't assume she's automatically on Donna's side!"

Despite the undoubted glory of Rose's return, Russell reminds us that "this is, really, Donna's episode, and Catherine Tate's. And she delivers one of the finest performances I have ever seen, as the fate of the whole world begins to revolve around an ordinary temp from Chiswick. The joy, for me, was being able to write the old Donna, the pre-*Runaway Bride* Donna, the woman who never saw the creation of the Earth or had her mind expanded by the Doctor. Remember that temp who missed the Cybermen because she was scuba-diving? And slept off her hangover during the arrival of the Sycorax? Well, she's back, as self-centred and funny and fierce as she ever was. And when you see the difference between old-Donna, and the Doctor's Donna, you'll see how fine-tuned and intelligent Catherine's entire approach has been."

This will be an even more potent episode for anyone who's fallen in love with Donna's family. Which surely includes most people – Grandpa Wilf has had us in bits, both in terms of laughs and tears!

"I'd loved Jacqueline King and Bernard Cribbins, right from the start," says Russell, "and was keen to give them material that would allow them to stretch their wings and fly. Very early on, when we tempted Bernard back on board, I promised him some real meat to get his teeth into. It's not always a sympathetic portrait of the Noble-Motts. Some terrible things are said, in the course of this story. But then, that's families for you."

Turn Left also showcases yet another aspect of the living legend that is director Graeme Harper. "He's very well known, in *Doctor Who* past and present, for being such a magnificent director of action," says Russell. "But the truth is, there's nothing Graeme likes more than working with actors. Never mind the stunts and the explosions, he loves the people. He's a character-driven director, far more than he's ever given credit for. So he just excelled here – getting wonderful work out of the regulars, but creating vivid little vignettes from the smaller parts too. Just watch Joseph Long as Mr Colasanto. It's only a few scenes, but it's one of the most distinct characteristations we've ever seen. Oh, and watch the man who plays Cliff, in the background of Donna's office. He hasn't even got any lines, but gets a good few laughs out of reactions alone! That's actors and director in perfect harmony."

Tremendous! So... does *Turn Left* segue directly into Series Four's final two epic episodes, as *Utopia* did last year? Does it, sir?

"Maybe," Russell intones, his face partly wreathed in enigma by a swirling time vortex. "You'll just have to keep watching til the very last second. I just keep my head down during those two-parter or three-parter arguments – I leave that for the viewers and **DWM** to decide. I don't really mind, to be honest, as long as people keep watching!"

> "It was a joy to see Donna and Rose together! They're both such iconic characters..."

DOCTOR·WHO

Quote, unquote

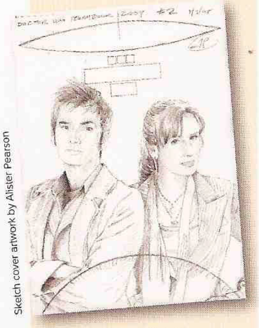
DONNA: I'm nothing special. I'm a temp! I'm not even that! I'm nothing.
ROSE: Donna Noble, you're the most important woman in the whole of creation.

In a nutshell...

The Chino-planet of Shan Shen seems like a great place to visit: all flags, pagodas and local colour. The TARDIS twosome are having a right old laugh, messing around on the open-air, ramshackle market stalls... that is, until a Fortune Teller tempts Donna with a free reading. In an incense-laced chamber, this mysterious and cryptic figure starts delving into Donna's past. Searching for something very significant... a single event. And what's that thing, scuttling away in the curtains behind Donna's back...?

Rose Tyler and Donna Noble come face to face again... Turn to page 22 for our exclusive Billie interview!

» Storybook 2009 details



Sketch cover artwork by Alister Pearson

The third of Panini's fully illustrated *Doctor Who Storybooks* for the Christmas market, edited by former **DWM**-er Clayton Hickman, is in production at the moment, featuring new adventures for the Doctor and Donna from many of the TV show's most popular writers.

This year's *Storybook* contains seven new short stories: *Hello Children, Everywhere*, written by Paul Magrs, illustrated by Brian Williamson; *Grand Theft Planet!* written by James Moran, illustrated by Daryl Joyce; *Cold* written by Mark Gatiss, illustrated by Ben Willsher; *Bing Bong* written by Gareth Roberts and Clayton Hickman, illustrated by Dan McDaid; *Island of the Sirens* written by Keith Temple, illustrated by Adrian Salmon; *The Puplet* written by Gary Russell, illustrated by Andy Walker; and *Hold Your Horses* written by Nick Pegg, illustrated Jon Haward.

Plus there's a comic strip, *The Immortal Emperor* written by Jonathan Morris with art by Rob Davis, and *A Letter from the Doctor* as told to Steven Moffat. The 80-page hardback also features a beautiful new painted cover by Alister Pearson and a frontispiece by David A Roach. It will be available in all good bookshops from August, priced £7.99.

» Audio News

Readers are now confirmed for the July trio of abridged BBC Books stories: Freema Agyeman reads *The Pirate Loop* by Simon Guerrier, Debbie Chazen (Foon in *Voyage of the Damned*) reads *Wishing Well* by Trevor Baxendale, and Will Thorp reads *Peacemaker* by James Swallow.

In addition, Barry Letts came to Bath in May to record his own *Doctor Who and the Dæmons*, one of two Classic Novels released in August, the other being *Doctor Who and the* ▶

» Moffat wins at the BAFTA Craft Awards

Doctor Who script writer Steven Moffat has picked up yet another trophy for his work on the series – on this occasion, receiving a prestigious BAFTA Craft Award for Best Writer, in recognition of his script for 2007's *Blink*. The BAFTA Craft Awards awards are given annually to celebrate outstanding achievement behind-the-scenes in the television industry. Although several individuals were nominated this year for their work on *Doctor Who*, Moffat was the only winner for the series.

Moffat's latest accolade comes less than a month after he won Best Writer at the BAFTA Cymru Awards, again for *Blink*. The BAFTA Cymru Awards are given to honour excellence in films and television programmes produced in Wales. Steven tells **DWM**: "Can't honestly say winning two BAFTAs for writing the same episode of *Doctor Who* was an ambition, cos – well – the idea just seems outlandish. *Doctor Who* comes back, I write for *Doctor Who*, I win awards for writing *Doctor Who*, no Mummy, don't wake me!!! "I do wonder if I'm really in a coma, surrounding by sniggering doctors watching my dreams on a special kind of Brain Television. 'Look, he's won an award now. *Two* awards! Oh, and for goodness sake, he's *married*!'"

Steven Moffat wins another bloody award.

As well as Moffat's success this year, *Doctor Who* scooped trophies for the following: Best Drama Series (Producer Phil Collinson, for *Voyage of the Damned*), Best Sound (BBC Wales Sound team), Best Director, Drama (James Strong, *Voyage of the Damned*), Best Director of Photography (Ernie Vincze for *Voyage of the Damned*) and Best Make-Up (Barbara Southcott and Neill Gorton at Millennium FX for *The Shakespeare Code*.) One of Doctor Who's spin-off shows, *Torchwood*, also received an award – Best Costume, for the Series One episode *Captain Jack Harkness*.

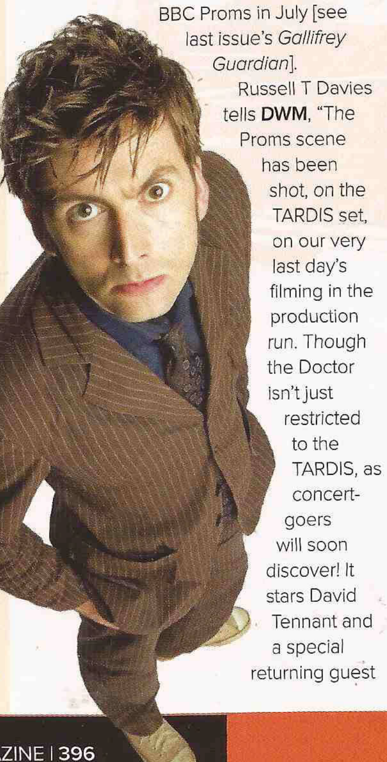
The BAFTA victory for *Blink* isn't the only exciting news for Steven Moffat over the past month – just as this issue was going to press, it was confirmed that he'd be taking over... next issue's *Production Notes*! Congratulations, Steven!

Surely nothing *even* more exciting than that can be announced after we send this issue to the printers... can it?

» 'Proms Cutaway' brings filming to a close for 2008...

Filming has finally finished on *Doctor Who* for 2008, with the last day on set being Saturday 3 May. The fianl day saw footage recorded for the special scene to be shown at the BBC Proms in July [see last issue's *Gallifrey Guardian*].

Russell T Davies tells **DWM**, "The Proms scene has been shot, on the TARDIS set, on our very last day's filming in the production run. Though the Doctor isn't just restricted to the TARDIS, as concert-goers will soon discover! It stars David Tennant and a special returning guest star, and was directed by Euros Lyn. It doesn't have an official title, fact fans. We just called it 'the Proms scene'. So maybe we can call it 'Proms Cutaway' for future *Doctor Who* historians!"



With filming finished for the year, one production has been attracting a fair bit of attention and speculation recently...

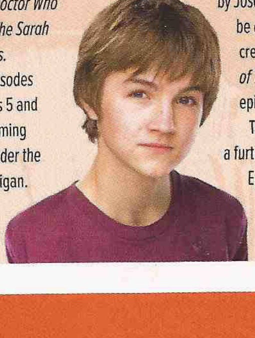
"As most of you know," says Russell, "there have been photos and articles in the press, and online, about the Christmas 2008 Special. And many of you must be dying for official news! But we're still holding back. Partly, that's me – I just feel strangely superstitious about describing a Christmas episode, while Series Four is still on air. We've never been in this position before, and it just feels wrong! And of course, the events of Series Four's climax might have all sorts of repercussions at Christmas, who can say? So I'm maintaining a stubborn silence. The thing is, press and online speculation is all very well, but once something is announced to **DWM**, it gains a status – and we've all seen the papers trawling good old **DWM** for news – and we don't want things becoming any more official. So I'm asking for your patience, faithful reader. And once we do decide to release cast lists and plot details, then there will be exclusives for **DWM**, as always."

» Sarah Jane keeps cameras turning at Upper Boat...

Production is continuing on Series Two of CBBC's *Doctor Who* spin-off series *The Sarah Jane Adventures.*

The first block of episodes (Episodes 3 and 4 by Phil Ford and Episodes 5 and 6 by Gareth Roberts) has been filming in Cardiff over the last month, under the auspices of director Michael Kerrigan.

The second block will begin shooting shortly, consisting of Episodes 1 and 2 by Phil Ford, and Episodes 7 and 8 by Joseph Lidster. This block of episodes will be directed by Joss Agnew, whose previous credits include *Young Dracula* and *The Story of Tracy Beaker* for CBBC, as well as several episodes of BBC One drama *Casualty*.



The third filming block will consist of a further pair of two-part adventures, Episodes 9 and 10, and Episodes 11 and 12. **DWM** will bring you more news on these episodes soon...

GALLIFREY GUARDIAN

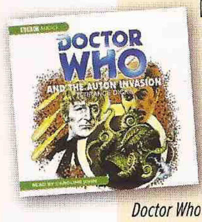
» In the Shops

Your guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines...

June

MONDAY 2

DVD *Partners in Crime/The Fires of Pompeii/Planet of the Ood* [Tenth Doctor and Donna] 2entertain £17.99



Talking Books *Doctor Who and the Auton Invasion* [read by Caroline John]
Doctor Who – Black Orchid [read by Michael Cochrane]
BBC Audio £17.99 each.

THURSDAY 5

Mag *Doctor Who Adventures* 67 BBC Magazines £2.10

THURSDAY 12

Mag *Doctor Who Adventures* 68 BBC Magazines £2.10

MONDAY 16

DVD *K9 Tales* (box set): *The Invisible Enemy* [Fourth Doctor, Leela and K9]/ *K9 & Company* [Sarah Jane Smith and K9] 2entertain £29.99

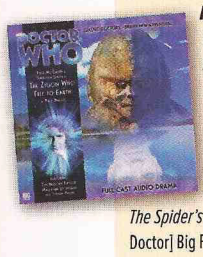
THURSDAY 19

Mag *Doctor Who Adventures* 69 BBC Magazines £2.10

THURSDAY 26

DWM 397 Panini £3.99
Mag *Doctor Who Adventures* 70 BBC Magazines £2.10

ALSO THIS MONTH



Audio Drama CD *The Zygon who Fell to Earth* [Eighth Doctor and Lucie] Big Finish £10.99
Audio Drama CD *The Death Collectors* and *The Spider's Shadow* [Seventh Doctor] Big Finish £14.99

All release dates are subject to change, and all prices are RRP.

» Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

DOCTOR IN TIGHTS

David Tennant in 1994's *Takin' Over the Asylum* – coming to DVD, at long last!

Northampton's *Venezia!* festival runs to 10 August including a free Royal Shakespeare Company exhibition at its Museum and Art Gallery featuring **David Tennant**'s *Romeo and Juliet* costume from the 2000 production. Sadly for some fans he will not wear tights for his upcoming stretch in *Hamlet* (perhaps preferring a bit of ruff!). David was ambushed on the *Doctor Who* set for Channel 4's *Derren Brown: Trick or Treat*. David's 1994 role as Campbell in *Takin' Over the Asylum* comes to DVD on 2 June.

FREEMA IS TATTY

Freema Agyeman confirmed on *The Paul O'Grady Show* (25 April) she will play Tattycoram in BBC One's new Andrew Davies adaptation of *Little Dorrit*, alongside **Ruth Jones** as Flora Casby. Freema was also a guest on *Breakfast* (2 May). **Catherine Tate** will play Michelle in David Eldridge's *Under the Blue Sky* at London's Duke of York's Theatre from 15 July to 20 September (Box office 08700 606623). Ofcom has cleared her BBC One Christmas Special of breaching broadcast regulations, while OfCom has also found that she should have won the People's Choice Award at the 2005 British Comedy Awards, although the gong was wrongly given to Ant and Dec. On 5 May Catherine co-hosted Radio 2's *Lee Mack and Catherine Tate* show.

THE CAP'N AND THE LORD

Occasional double-act Andrew Lloyd Webber and **John Barrowman** return to *Friday Night with Jonathan Ross* on 30 May. John co-hosted ITV1's *This Morning* for indisposed Philip Schofield from 29 April to 2 May, was guest speaker at the Oxford Union on 29 April and appeared on BBC Two's *Ready Steady Cook* on 6 May. He will perform at Bryn Terfel's Faernol Festival Musical Theatre Gala on 24 August (details via *www.brynfest.com*). He is making a BBC One documentary about being gay and records a new CD during the summer for December release.

IN PRODUCTION

East End movie *Heartless*, shooting in June, will feature **Noel Clarke**. **Mark Gatiss** plays ambitious architect Duff Purves in BBC One 75-minute murder mystery *Purves & Pekkala*, filming in Edinburgh. **Edward Thomas** is production designer of Irish romantic comedy *Yankee King* starring Captain John Harkness **Matt Rippy**. **Colin Teague** is a director on ITV1's new medical drama *Tender Loving Care*.

WRITERS CORNER

BBC Three has just commissioned a six-part series of **Toby Whithouse**'s *Being Human*. **Paul Cornell** has *True Story*, a four-part *Fantastic Four* mini-series comic strip published in July. **Matthew Graham** promises a darker Season Two of *Ashes to Ashes*.

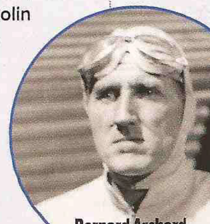
TREADING THE BOARDS

From June to August **Frazer Hines** and **Guy Siner** tour in *See How They Run* visiting Redditch, Stevenage, Chelmsford, Blackpool, Swansea, Eastbourne and Guildford. **Jean Marsh** appears in *The Portrait of a Lady* at Bath Theatre Royal from 3 July to 9 August. **Adjoa Andoh** is Duchess in *The Revenger's Tragedy* at London's Olivier Theatre until 7 August. **Bruno Langley** stars in the world première of *Flashdance: The Musical* touring the UK from July to January (he took part in the Great Manchester Run on 19 May).

QUICKIES

In Norfolk **John Simm** has filmed the latest section of Channel 4's five-year television project *Seven Days*. **Paul McGann** was part of Radio 4's *The Reunion* devoted to *Withnail and I* and narrated Five's *The Real James Bond*. **Terry Nation**'s *Blake's 7* may be reworked for Sky One following commission of two pilot scripts. **Sarah Hellings** has been directing ITV1's *Midsomer Murders*.

OBITUARIES



Bernard Archard.

Tristram Cary, incidental music composer of *The Mutants* (aka *The Daleks*), *Marco Polo*, *The Rescue*, *The Daleks' Master Plan*, *The Ark*, *The Power of the Daleks* and Season Nine's *The Mutants* plus *The Ballad of the Last Chance Saloon* song and its derivatives from *The Gunfighters*, died on 24 April aged 82. **Bernard Archard**, notable as Bragen [left] in *The Power of the Daleks* and Marcus Scarman in *Pyramids of Mars*, died on 1 May aged 91. **David Nettheim**, born 1927, who was Fedorin in *The Enemy of the World*, died on 16 March.

» WIN! A brand new Tenth Doctor Adventure!

Pest Control is a brand new story featuring the Tenth Doctor and Donna. When the TARDIS is lost in battle on a distant planet, Donna accepts a commission in the Pioneer Corps. Something's transforming soldiers into monstrous beetles, and she could be the next victim. Meanwhile, the the Doctor stages a jailbreak. How hard can it be, he wonders, to find the TARDIS, rescue Donna, and negotiate peace? But that's before the arrival of a brutal and remorseless mechanical exterminator. Its intention is to totally wipe out the insects... and it seems that nothing can stop it!

An audio exclusive, this exciting adventure is read by David Tennant and is available now on CD from BBC Audio, priced £10.99. It's also available to download.

BBC Audio has given us TEN copies, so answer this question correctly and one could be yours...

"This is not war, this is pest control!" sqwaked Dalek Sec in 2006's *Doomsday*. But which pests was he referring to?

(a) Cybermen
(b) Cybermosiquitos
(c) Cyberdaddylonglegs

Send your answer on a postcard or stuck-down envelope to the brand new **DWM** address on page 20 by 25 June, marked THE PEST IS YET TO COME. Good luck!

BBC AUDIO
DOCTOR WHO
AN EXCLUSIVE AUDIO ADVENTURE
Pest Control
by Peter Anghelides
READ BY DAVID TENNANT

"Sac-red flaaaame!" *The Brain of Morbius* comes to DVD in July.

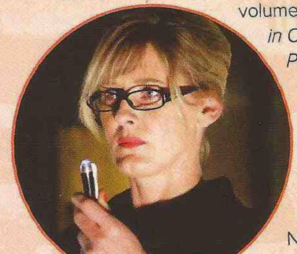
»New DVD releases confirmed

dvd distributor 2|entertain has confirmed to **DWM** that the chilling 1976 Fourth Doctor story, *The Brain of Morbius*, will be released on DVD on 21 July. Starring Tom Baker as the Doctor and Elisabeth Sladen as Sarah Jane Smith, the adventure concerns a desperate battle against the mad scientist Solon (Philip Madoc) and the living brain of an infamous Time Lord criminal, Morbius. **DWM** will contain full details of the bonus features on the DVD next issue.

2|entertain has also confirmed that the epic 14-part Sixth Doctor story from 1986, *The Trial of a Time Lord*, will be released on 18 August. This bumper release will include a comprehensive set of extras, including the definitive documentary on the Sixth Doctor's era, produced by Ed Stradling.

BBC DVD
DOCTOR WHO
Series 4 Volume 1: Partners in Crime – The Fires of Pompeii – Planet of the Ood

Further *Doctor Who* titles anticipated in the latter half of 2008 include 1982's Fifth Doctor story, *Four to Doomsday* (September), 1966's First Doctor story *The War Machines* (October) and 1989's Seventh Doctor story *Battlefield* (November). Please note that these releases have yet to be officially confirmed and may be subject to change.



Releases from the current series begin on 2 June, with the first volume comprising *Partners in Crime*, *The Fires of Pompeii* and *Planet of the Ood*. Three further volumes are planned, with an extras-packed box set expected to be released around November.

FIRST PICS!

»Toy company launches new range of 'classic' figures

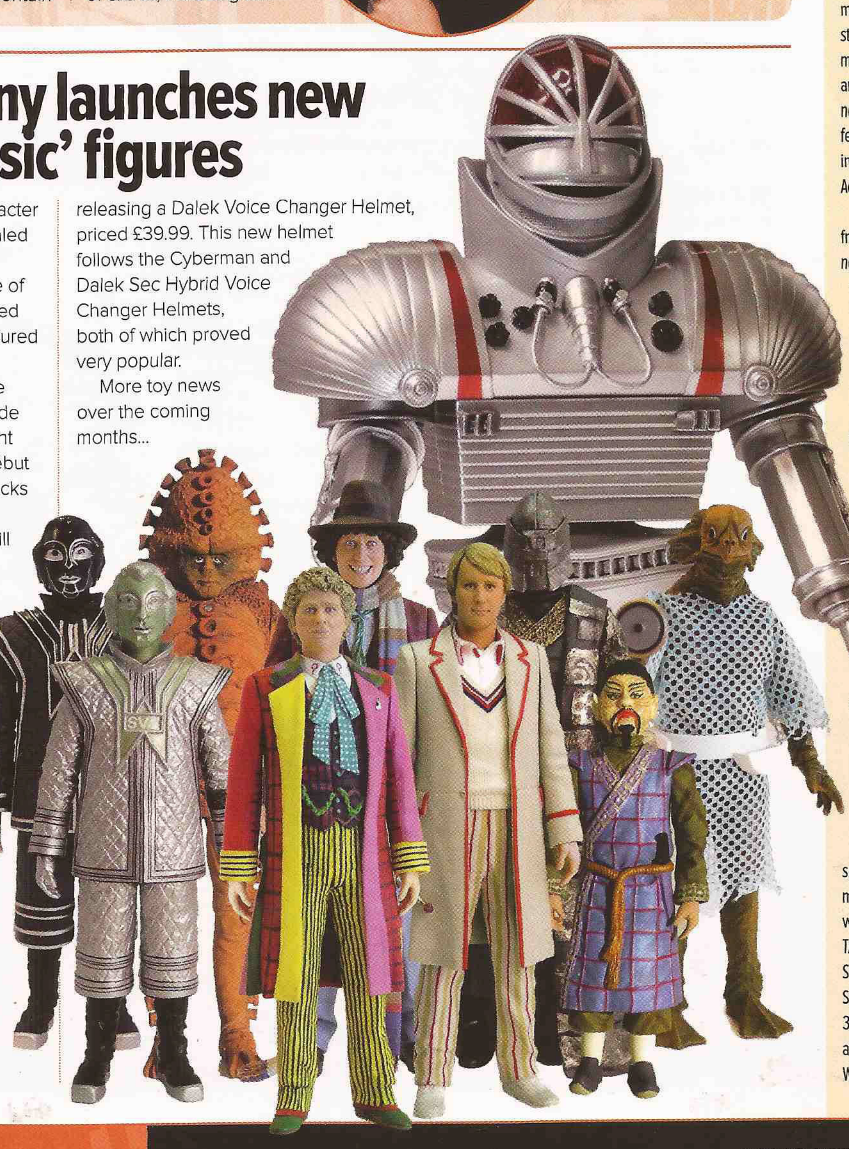
toy company Character Options has revealed more details of its forthcoming range of action figures based on characters featured in past series of *Doctor Who*.

Available from August, each figure pack is priced at £7.99, and will include a different collectable part of the giant K-1 robot from the Fourth Doctor's début story, *Robot* (1974). When all eight packs are collected, the giant robot will be complete. Figures and robot parts will include: the Fourth Doctor and K1's hip; the Fifth Doctor and K1's right arm; and the Sixth Doctor plus K1's upper chest. Other figures and monsters, each with a robot part, will include a Sea Devil (from 1972's *The Sea Devils*), a Zygon (from 1975's *Terror of the Zygons*), Magnus Greel and Mr Sin (from 1977's *The Talons of Weng-Chiang*) and SV7 and D84 (from 1977's *The Robots of Death*).

A five-inch 'Classic Dalek Set', consisting of three poseable Daleks from *The Daleks*, (1963/64), *Planet of the Daleks*, (1973) and *Genesis of the Daleks* (1975), is also set for release, priced £16.99.

In addition to the new range of figures Character Options is releasing a Dalek Voice Changer Helmet, priced £39.99. This new helmet follows the Cyberman and Dalek Sec Hybrid Voice Changer Helmets, both of which proved very popular.

More toy news over the coming months...



◄ *Pyramids of Mars* read by Tom Baker. October's titles will be the consecutive stories *Doctor Who and the Green Death* and *Doctor Who and the Time Warrior* (which introduces the Sontarans) – readers for these stories are yet to be confirmed.

Meanwhile, two more *Sarah Jane Adventures* audio originals are confirmed for November. The stories will be written by Peter Anghelides and Stephen Cole.

A 30-minute podcast based around the recent BBC Audio release *Doctor Who: Pest Control* has been recorded, featuring commissioning editor Michael Stevens in conversation with writer Peter Anghelides, producer Kate Thomas and music composer Simon Hunt. The podcast should be available at *Audible.com* and *iTunes.com* by the time this issue is on sale.

»New DWAs

FREE OOD DRESS-UP SET
DOCTOR WHO
ADVENT
Killer WASP!

Doctor Who Adventures, the magazine for younger *Doctor Who* fans, has told **DWM** of the treats its readers can look forward to in the coming weeks. Issue 66 (out now) comes with a Sontaran mask, holographic badges and stickers; issue 67 shows how to make 'potato head' monsters and has a free Bannakaffalatta notebook and pen; and issue 68 features a free Host frisbee and instructions on how to create an Adipose sock monster.

The magazine is available from all good supermarkets and newsagents priced £2.10.

»The Art of Doctor Who

A new exhibition *The Art of Doctor Who* has opened at the Spaceport, Merseyside for a seven-month run. Showcasing many of the actual props, costumes and monsters from the series, visitors will have the chance to see just how an episode is created from the first script to the final television programme.

The exhibition promises interactive displays which demonstrate the expertise behind many production areas – from special effects and CGI, to make-up and costume. Included within the display are the TARDIS, Daleks, Cybermen and Sontarans. For tickets, call Spaceport box office on 0151 330 1333 or visit Spaceport at Victoria Place, Seacombe, Wallasey, Wirral, CH44 6QY.

Jo (Katy Manning) and the Doctor (Jon Pertwee).

EXCLUSIVE!

Sara and Jo return in Series Three of The Companion Chronicles!

The third season of spin-off audio series *The Companion Chronicles* begins in July, and will consist of 12 monthly releases from production company Big Finish. Several *Doctor Who* regulars of decades past have been tempted back to narrate brand new stories which feature the companions they previously played on television.

July's story is *Here There Be Monsters* with Carole Ann Ford as Susan, the First Doctor's granddaughter, who appeared in the very first episode of *Doctor Who* back in 1963; August's release is *The Great Space Elevator* with Deborah Watling as Victoria Waterfield, companion to the Second Doctor; September's *The Doll of Death*, by Marc Platt, stars Katy Manning as Jo Grant, companion to the Third Doctor; October's *Empathy Games* by Nigel Fairs stars Louise Jameson as Leela, companion to the Fourth Doctor; and in November's *Home Truths*, Jean Marsh returns to the role of Space Security Agent Sara Kingdom, companion to the First Doctor, for the first time since her sole appearance in *The Daleks' Master Plan* in 1965/66.

Jean Marsh as Sara Kingdom.

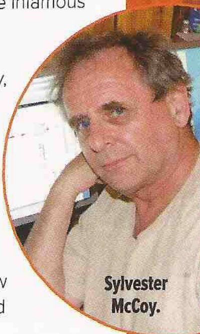
Meanwhile, Big Finish celebrates *Doctor Who*'s 45th anniversary in November with the release of the aptly-named audio drama, *Forty Five*. Echoing the format first introduced with the popular audio *Circular Time* and continued with *100*, the release comprises four single-episode standalone stories that each have thematic links to the number '45'.

"Script editor Alan Barnes came up with the idea," explains executive producer Nick Briggs. "We thought it was a good chance to work with some great writers we hadn't worked with before. So expect some surprising and different stories..."

As this issue goes to press, the three-part *Kingdom of Silver* and accompanying one-parter *Keepsake* is being recorded, for release in early September. The main story is set on the planet Tasak, a world where nanotechnology is being applied to cure sickness, and an alien threat is stirring. The adventure features the return of the Cybermen (voiced by Nicholas Briggs), and Sylvester McCoy's Seventh Doctor will be joined by Terry Molloy [Davros in the 1980s] as Magus Riga, Neil Roberts [*Charmed*, *Babylon 5* and *Sliders*] as Temeter and Kate Terence as Sara.

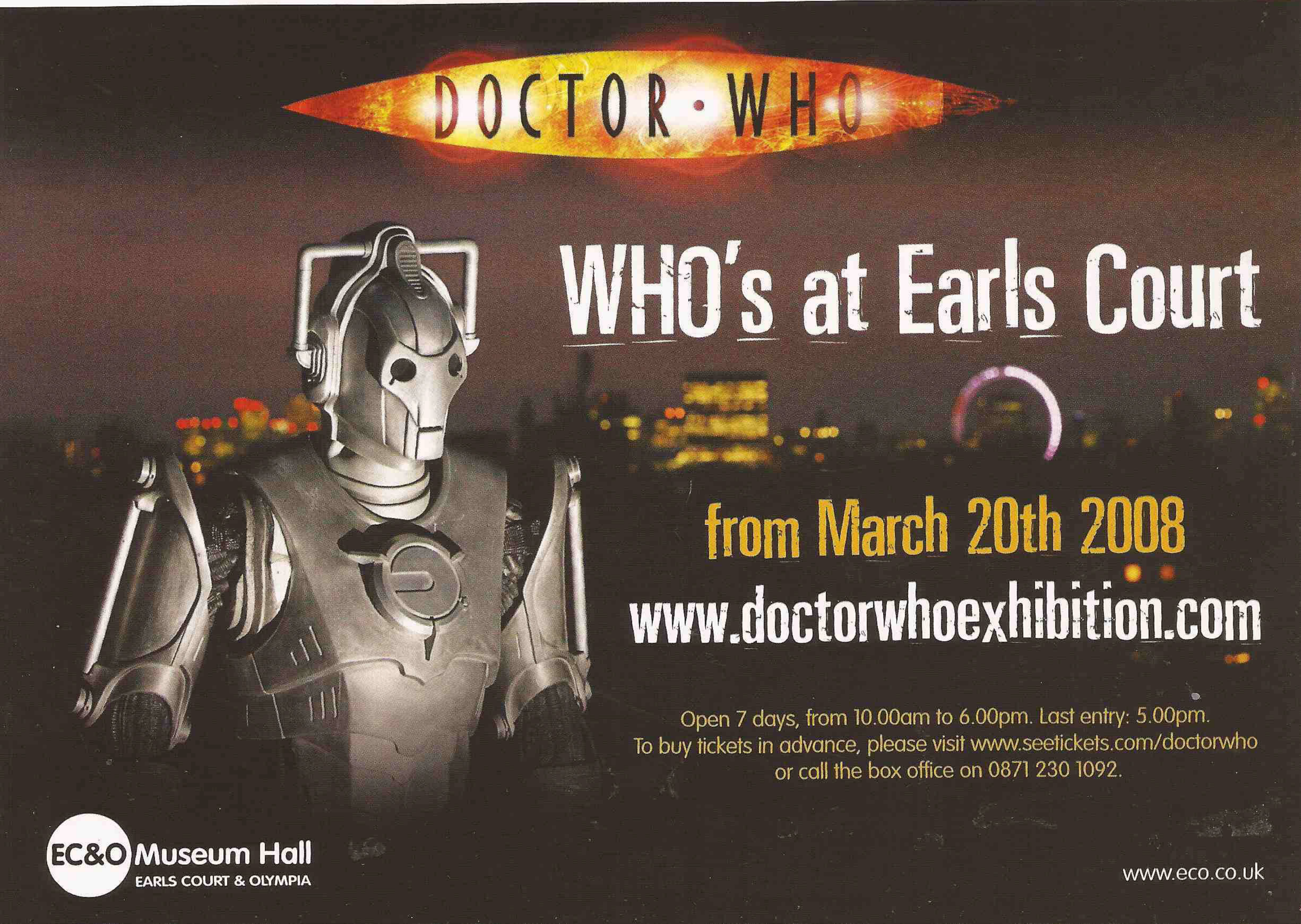
"It's a delight to do a *Doctor Who* where I don't have to wear a large rubber block on my head!" quips Terry Molloy from his recording booth.

The next story in front of the microphones is *The Doomwood Curse* (out in August), in which the Sixth Doctor and Charley (India Fisher) meet the infamous highwayman, Dick Turpin.



Sylvester McCoy.

"The pairing of Colin and India has worked brilliantly," says Nick. "So brilliantly, in fact, that we've altered our upcoming plans for the range. I'm delighted to reveal that our original idea to conclude this partnership in December has been postponed, with *Blue Forgotten Planet* now being pushed back into 2009. We've more stories yet to tell with these two. So, the December 2008 slot has now been filled by a story provisionally entitled *The Raincloud Man*..." DWM



WHO's at Earls Court

from March 20th 2008

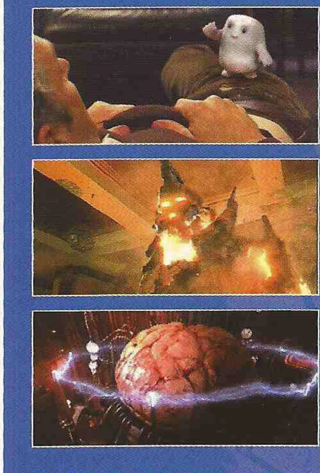
www.doctorwhoexhibition.com

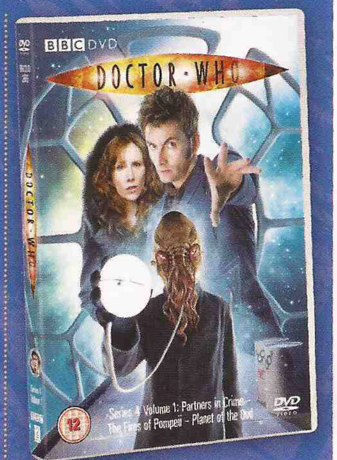
Open 7 days, from 10.00am to 6.00pm. Last entry: 5.00pm.
To buy tickets in advance, please visit www.seetickets.com/doctorwho
or call the box office on 0871 230 1092.

EC&O Museum Hall
EARLS COURT & OLYMPIA

www.eco.co.uk

» WIN! Some walking fat!




BBC DVD
DOCTOR·WHO
Series 4 Volume 1: Partners in Crime · The Fires of Pompeii · Planet of the Ood

The first three thrilling episodes of the latest series of *Doctor Who* are available for the first time on DVD! *Series Four Volume 1* is released on 2 June from 2entertain, price £17.99.

Join the Doctor and Donna Noble as they become *Partners in Crime*, witness *The Fires of Pompeii* and visit the *Planet of the Ood*!

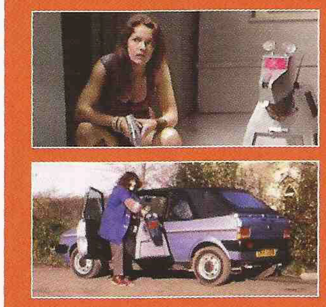
Thanks to the generosity of the folks at 2entertain, we've got FIVE copies of the DVD to send to lucky readers who can answer this question...

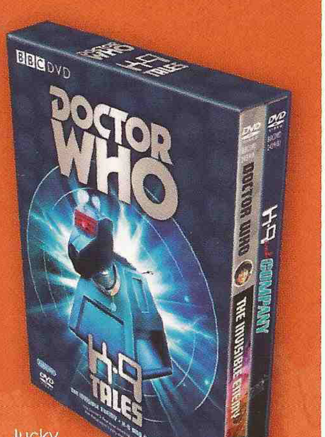
What is the full name of the villainous Miss Foster?

(a) Matron Cofelia, of the Five-Straighten Classabindi Nursery Fleet, Intergalactic Class
(b) Matron Casp
(c) Ooh, Matron!

Send us your answer on a postcard or stuck-down envelope to the brand new **DWM** address on page 20 by 25 June, marking your entry OH, I THINK I'LL BE CONDUCTING THIS INTERVIEW, PENNY. Good luck!

» WIN! A robot dog in a box!




BBC DVD
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K·9 TALES
DOCTOR WHO THE INVISIBLE ENEMY
K·9 AND COMPANY

K9 Tales, a box set containing both K9's first adventure, 1977's *The Invisible Enemy*, and the first ever *Doctor Who* spin-off, 1981's *K9 and Company*, is out on DVD from 16 June price £29.99. The DVDs are packed with extras including commentaries, making-of documentaries, behind-the-scenes footage and more!

Thanks to 2entertain, we've got FIVE copies of the set to give away to lucky readers who can tell us the answer to this question:

Who was the professor who originally created K9?

(a) Professor Marius
(b) Professor Moriarty
(c) Professor Lazarus

Send you answer (postcards or stuck-down envelopes only please) to the new **DWM** address on page 20 by 25 June, marking your entry STOP HONKING. Good luck!

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Tom Spilsbury looks at how the latest series of *Doctor Who* has been faring in the ratings war...

Series Four builds on 2007's audience figures

After five episodes of the 2008 series, *Doctor Who* has managed to increase its average audience from that of the same period in 2007 – despite four of the five episodes going out at 6.20pm. This is significantly earlier than last year's episodes, and a time when (as a general rule), fewer people tend to be watching television.

Following the first week's episode, *Partners in Crime*, achieving **9.14 million** (versus *You've Been Framed*'s 4.89 million on ITV1), *The Fires of Pompeii* also managed to break through the 9 million barrier one week later. With **9.04 million**, the Doctor and Donna's Roman holiday was a much more popular draw than the new series of *All Star Mr and Mrs* scheduled opposite on ITV1, which attracted 6.53 million. The 2007 series of *Doctor Who* opened – and peaked – with 8.71 million for *Smith and Jones*, but the trio of episodes covering *Voyage of the Damned*, *Partners in Crime* and *The Fires of Pompeii* has seen the programme record three consecutive audiences of over 9 million for the first time since 1982, when *Earthshock* Part Three, *Earthshock* Part Four and *Time-Flight* Part One managed the feat.

Perhaps surprisingly, despite the huge BBC One ratings for both *Partners* and *Fires*, audience levels were also through the roof for the Sunday repeats on BBC Three – *Partners* had 1.40 million (a new high for *Doctor Who* on the channel), while *Fires* had 1.03 million. Audience figures of over one million viewers on digital television are impressive enough in their own right – for *repeats* of episodes first screened one day earlier, these numbers are quite staggering.

On Saturday 19 April, *Doctor Who* moved back into the 6.20pm slot for *Planet of the Ood*, after a brief one-week move to 6.45pm. The Ood adventure attracted **7.50 million** viewers (and a further 1.30 million for its BBC Three repeat the next day). Over on ITV1, *Animals Do the Funniest Things* managed a relatively low 4.20 million – although the channel did manage a new high for Ant and Dec's *Britain's Got Talent*, later on Saturday evening, with a huge 10.96 million, the highest figure for any programme all week – even outpacing soaps *Coronation Street* and *EastEnders*.

Hot stuff! *The Fires of Pompeii* was the third consecutive episode to be seen by over 9 million viewers on its début screening.

The previous four *Doctor Who* episodes had all managed a Top Ten position in the weekly ratings chart (a run stretching back to last year's finale *Last of the Time Lords*), although *Planet of the Ood* was narrowly foiled in making it five in a row, with the episode coming in 12th place for the week. Nevertheless, *Doctor Who* was by far the highest-rated programme for the week broadcast in a pre-7pm slot – the next best challenger being Monday's *Six O'Clock News* with 4.5 million. Proof again that even when shown earlier than is traditional, *Doctor Who* can get the crowds in early from the sunshine.

"SONTAR – HA!"

The Sontarans graced the cover of the *Radio Times* the following week, as the troll-like mosters made their return to *Doctor Who* for the first time in over 20 years. *The Sontaran Stratagem* was another popular episode, scoring **7.06 million**, again out-performing ITV1 which had 3.47 million for *Animals Do the Funniest Things*. *Doctor Who* was again the highest-rated BBC programme of Saturday night, although ITV1's ratings banker *Britain's Got Talent* has managed to take the overall Saturday crown each week since it returned for its second series. It should be noted, of course, that *Britain's Got Talent* is broadcast in a much later slot than *Doctor Who*, when more people are at home.

The concluding part of the Sontaran story, *The Posion Sky*, attracted **6.53 million** viewers on Saturday 3 May, while ITV1's *Kids Do the Funniest Things* lagged behind with 4.15 million.

Once again *Doctor Who* was Saturday's top BBC programme, with *Britain's Got Talent* (9.12 million) ruling the roost for ITV1. With figures down for all programmes (probably due to some unlikely sunshine on Bank Holiday weekend), *Doctor Who* was still sitting comfortably in the week's Top Twenty programmes, just as it has been for each of the previous 37 episodes. This is a run which goes all the way back to 2005's *The Doctor Dances*, and is now the longest, by some considerable distance, in *Doctor Who*'s 45-year history. (The previous longest run, if you're interested, was a ten-episode spell in the Top Twenty between *World's End* and *All Roads Lead to Rome* in 1964/65.)

For the fifth week in a row, over one million viewers joined the Doctor on BBC Three the next evening. With over half a million people catching up with the latest episodes on the Friday evening BBC Three repeats, and a similar number watching on the BBC's iPlayer service, it's becoming clear that the BBC One figures are only telling *part* of the overall story.

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(and so are the Sontarans...)

So, it's been business as usual for our new partners in crime – with *Doctor Who* continuing the stunning performances that we've come to expect over the past three years. With the English football season now over (and therefore *Match of the Day* coming to the end of its series on Saturday nights), *Doctor Who* was able to move back to a later time slot from Episode 6 onwards. Although final figures weren't available for *The Doctor's Daughter* at the time of going to press, the unofficial 'overnights' indicated that the ratings had bounced back up again.

But for more on that, join us next time...

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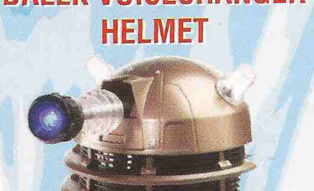

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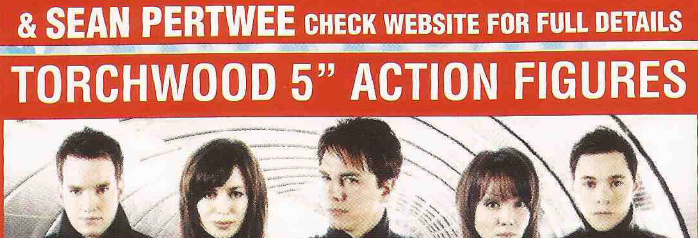

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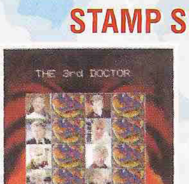

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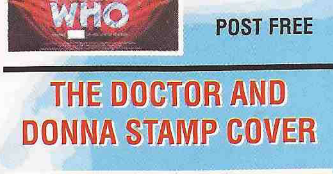

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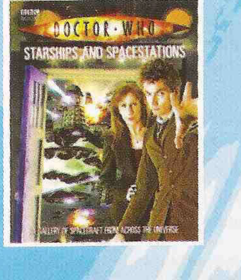

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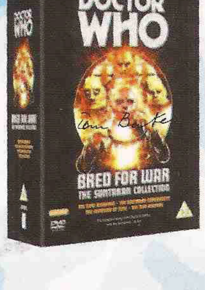

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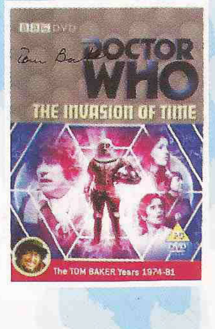

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DVD PREVIEW

David Darlington talks to producer **Richard Higson** about the extras for the latest DVD release – *K9 Tales*!

Star of *Doctor Who*, *K9 & Company* and *The Sarah Jane Adventures*... it's K9!

DISCS INFO

» The Invisible Enemy

FEATURING The Fourth Doctor (Tom Baker), Leela (Louise Jameson) and K9
WRITTEN BY Bob Baker & Dave Martin
FIRST BROADCAST 1-22 October 1977

THE STORY A mysterious energy cloud drifts through space – the Doctor is infected by the Nucleus of a malignant virus, as human slaves prepare the hive from which that virus can infect the universe...

EXTRA FEATURES

- Commentary with stars Louise Jameson and John Leeson, writer Bob Baker and visual effects designer Mat Irvine
- *Dreams and Fantasy* – the making of *The Invisible Enemy*
- *Studio Sweepings* – sections of raw recording sessions from the studio floor
- *Visual Effect* – Mat Irvine discusses the effects with former colleague Ian Scoones
- A clip from *Blue Peter* introducing K9
- Optional CGI effects
- Trailers and continuity announcements
- Coming Soon: *The Brain of Morbius*
- PDF *Radio Times* listings, Photo Gallery, Subtitle Production Notes, Easter Egg

» K9 & Company

FEATURING Sarah Jane Smith (Elisabeth Sladen) and K9 (voiced by John Leeson)
WRITTEN BY Terence Dudley
FIRST BROADCAST 28 December 1981

THE STORY In the village of Moreton Harwood, the winter solstice is drawing near as journalist Sarah Jane Smith retreats to her aunt's home to work on a new book. But her work is interrupted by a kidnap – and Sarah is helped in her subsequent investigations by a new and very special robotic companion...

EXTRA FEATURES

- Commentary with stars Elisabeth Sladen, John Leeson and Linda Polan and script editor Eric Saward
- *The K9 Files* – the making of *A Girl's Best Friend* combined with a look at K9 in other media
- *K9: A Dog's Tale* – K9 speaks to the audience
- A clip from *Pebble Mill at One* featuring K9 promoting *K9 & Company*
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» K9 Tales DVD box set

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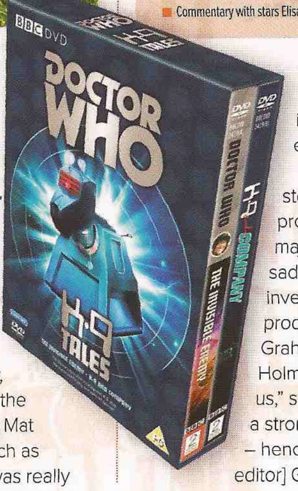


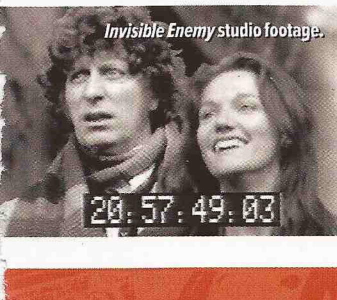
At first glance these might seem like an odd couple of stories to pair up for DVD release. One is a wintry ghost tale, the other a science-fiction epic almost too ambitious for its own good. But these two adventures have one thing in common: in both *K9 & Company* (*Doctor Who*'s very first spin-off from 1981) and 1978's *The Invisible Enemy* (featuring the début of the loveable robot dog), K9 is unquestionably the star of the show.

Dreams and Fantasy is the main documentary on *The Invisible Enemy* disc, and has been produced by Richard Higson, a newcomer to the DVD range. "I'm a TV director by trade," Higson reveals. "My day job can be very 'gritty', so it was nice to approach something a bit more light hearted. I had to turn down making *Doctor Who Confidential* a few years ago due to other commitments, and I've been kicking myself ever since! I've worked with [documentary producer] Ed Stradling before, helping him out with some camerawork on his *Planet of Evil* documentary, and it was Ed who arranged for me to get in touch with Daniel Hall at 2|entertain. I wanted to do something a bit unusual though, so when the chance came up to take a fresh look at *The Invisible Enemy* – which is, shall we say, not the most popular of stories – I leapt at it! And looking at such a troubled production means that I have more stories to tell. I'm a big fan of personal anecdotes, and of hearing about what it was actually like making this show, so when [K9 operator] Nigel Brackley told us about the problems with the K9 prop, or [designer] Tony Harding talked about sections of wall falling over, I felt that this was the direction I wanted the feature to take. [Visual Effects Designer] Mat Irvine had some great suggestions – such as reuniting Nigel Brackley and K9 – and was really proactive. And I was very pleased that I got to chat to [director] Derrick Goodwin. I found Derrick at the last minute, just as the documentary was being finished – hence the very different look and sound in his interview. It was literally a mad dash to Warwickshire with a camera! He only appears briefly however, because – after such a long and varied career – he didn't remember much about *Doctor Who*. But he still brings home the fact that, in such a special effects heavy production, the director is at the mercy of the visual effects boys!"

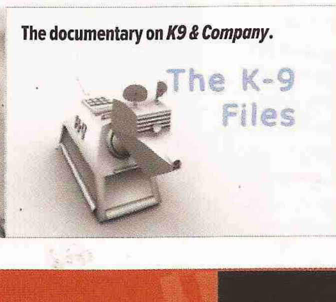
> **"*Doctor Who* is designed to engage and stimulate children – not grown-up cynics like us!"**

As with so many other stories from this era of the programme, many of the major contributors have since sadly died. This can't make investigating those stories' productions very easy... "As Graham Williams and Robert Holmes are both no longer with us," says Higson, "I felt I needed a strong and opinionated voice – hence getting [former **DWM** editor] Gary Gillatt to lead us through the programme. Gary always writes with affection about all aspects of the show, good and bad. He's also always talked very well about just what it meant to watch and engage with *Doctor Who* as a child."

Dreams and Fantasies features the interesting new idea of showing this set of episodes to viewers unfamiliar with the show, and recording the intriguing results. "Vincent, the cameraman, volunteered," smiles Higson. "He's only 18, and has no idea about *Doctor Who* at all! The girl is my friend Liz. She's old enough to remember the series during its original run, but has no affection for it, so it was a chance to get a different kind of viewpoint. The idea was to illustrate how easy it is to laugh at this now creaky show – but to point out that, as Gary says, there is more to it than that. It's designed to engage and stimulate children – not grown-up cynics like us... !"



Invisible Enemy studio footage.



The documentary on *K9 & Company*.

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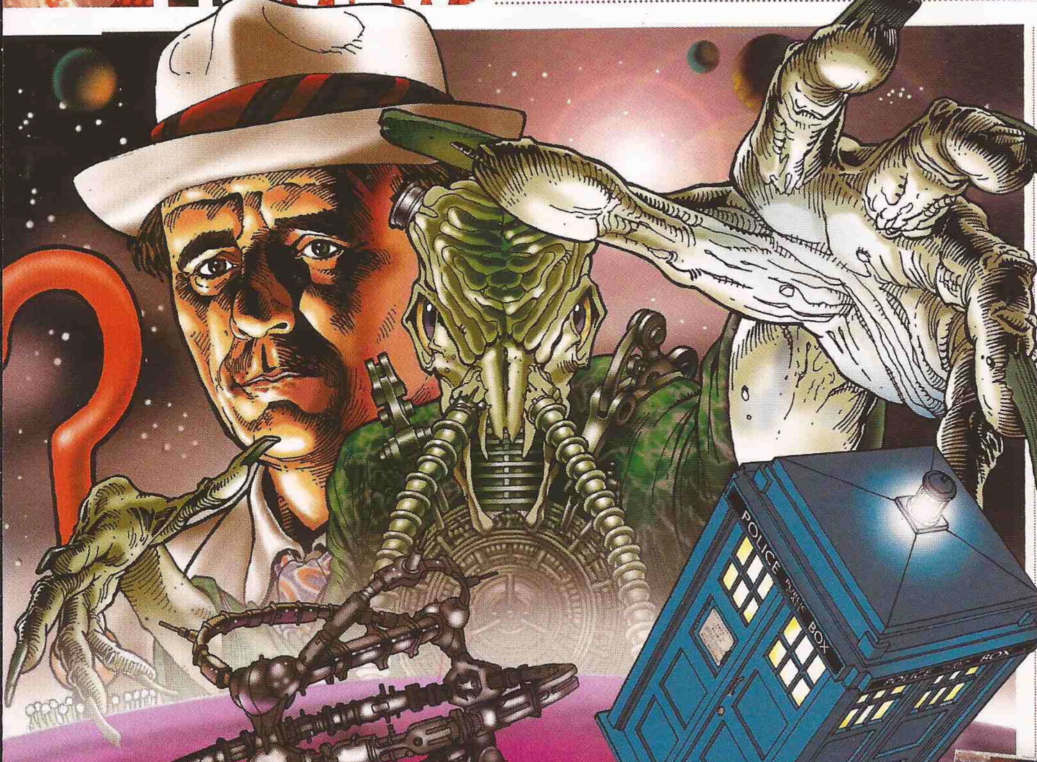
AUDIO PREVIEW

Death! Puccini! And *The Spider's Shadow*... **David Darlington** investigates the Seventh Doctor's latest audio adventures...



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» The Death Collectors

WRITTEN BY Stewart Sheargold | **STARRING** Sylvester McCoy, Kevin McNally, Alastair Cording
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There is only death"? Gosh, it's hardly the life-affirming message one expects from *Doctor Who* these days – just what was writer Stewart Sheargold thinking? "It's the first *Doctor Who* audio work I've done for [executive producer] Nick Briggs," he begins. "I was lucky to have Alan Barnes as script editor on my last story *Red*, and it was he who asked me to pitch a storyline for the solo Seventh Doctor that was 'hard sci-fi' – which was fortunate, as I love how malleable that style is to re-invention. Alan also suggested doing it as a three-part story, which removes that tricky 'third episode', which is occasionally a limbo before the final act. *Doctor Who* is such a marvellously adaptable format that it can work within hard sci-fi and yet, as it doesn't visit that territory often, it can still seem quite fresh when it does."

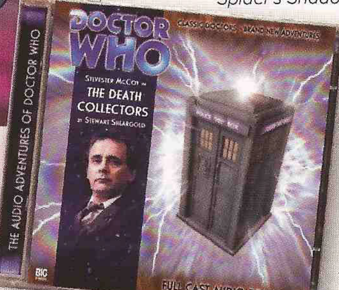
The story shares a musical theme with the Seventh Doctor's last ever story, the 1996 *Doctor Who* TV Movie – that of Puccini's *Madame Butterfly*... "With a Doctor nearing the end of his incarnation and a script concerning death and reincarnation, it would have been a waste not to delve into the Seventh Doctor's forthcoming demise," Sheargold points out. "I didn't want the Doctor standing on the outside looking in – he had to become involved; and Puccini and the dramatic irony of the precognition of his death was his way into the story."

Directing the adventure is Ken Bentley. How did he come to be involved? "I know Nick from years back," he reveals. "In about 1998, a colleague and I put on a production of *The Speckled Band*, in which Nick was our Sherlock Holmes, and we've kept in touch since. About 18 months ago, Nick contacted me and asked if I fancied directing some audio drama. So I've sat in on a few productions over the last year, and then recently on *The Dark Husband*, Nick asked me to assist, directing the odd scene. He had to leave early on one of the two recording days, so I got to 'dip in' without having to be responsible for the entire production."

Has Bentley directed audio drama before? "No – though I've done all sorts of bits and pieces as a director," he admits. "As a director you're there to help an actor nail a performance, and I guess Nick was confident I could do that. I enjoy that collaborative experience of working with actors, doing what we can to deliver the best job for the story. And coming to Big Finish as a new boy, I was very conscious of not wanting to be the kind of director – and trust me, there are many of them – who would swan in and suggest that you'd all been doing it wrong for the last ten years! That's not my style at all. My reason for being involved in any production is to serve the story and therefore to serve the writer, so my approach was to research, prepare and understand the script, to have a very clear idea of how we could best tell the story – and then to do what I'm happiest doing, which is working with actors. The last thing you should do as a director is tell an actor what to do! But you should have a creative idea of how the story should be told, and I see *The Death Collectors* as essentially a Gothic horror piece, which gave me an overall style and something to aim for."

"When it's the right sound, and everything gels, I get a shiver down my spine..."

Was Bentley worried about taking on something so detailed as his first commission? "Ignorance is bliss, probably!" he smiles. "The size and scale of the challenge have belatedly become more apparent to me – they certainly didn't give me 'two guys in a room having a conversation'. And it's not one story but two – because of the one-part *Spider's Shadow* – and they're two very different stories. And with a bit of opera thrown in!"



Not final cover

"I always remember the very first Big Finish website," Sheargold recalls. "It set out guidelines for prospective writers, about challenging the technical boffins – so I always try to do just that! I think, especially in an audio medium, if you're not trying to be technically ambitious, then there's something being wasted. When it's the right sound and everything gels, I get a shiver down my spine. In writing *The Death Collectors* I made sure to create a cold, harsh environment, and then place what is essentially a love story within it. I'm looking forward to hearing how creepy that sounds..."

Kevin McNally and Sylvester McCoy. All smiles here... but what about in *The Spider's Shadow*?

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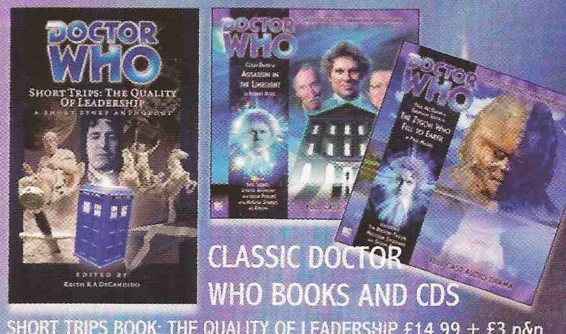

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Letter of the Month...

The Aztecs. A 'fixed point', apparently.

I'm glad that we finally have a straightforward explanation within the show itself of the reason why the Doctor meddles in history sometimes but not others. In 1964's *The Aztecs*, we were told by the Doctor that "You can't rewrite history – not one line!" and yet that's what he proceeds to do for decades afterwards. It's not until 1985's *Attack of the Cybermen* that the question's revisited again, but this time there's only the vaguest mention of how the destruction of Mondas is part of 'the web of time' and thus cannot be altered. In *The Fires of Pompeii* though, the Doctor tells Donna (and finally tells us) that he can see, "what is, what was, what could be, what must not... that's the burden of the Time Lord." It's a simple and yet elegant explanation of why the Doctor doesn't consider what he does 'time meddling' like the actions of the Meddling Monk way back in 1966 – and it's a scene that's beautifully played by both Tennant and Tate.

TONY WHITT CHICAGO

Tony wins a set of the latest Tenth Doctor novels, available now from BBC Books.

Caecilius and Metella in the *alternative* ending to Book 1 of the Cambridge Latin Course.

"It looked fantastic on screen and had me totally captivated..."

'Salute!' So much has happened in the last few weeks... so let's start by picking over the ashes of *The Fires of Pompeii*...

■ HOT STUFF?

Oh lord, how good was that episode? Perfectly balanced between comedy, darkness and tension. Just how *Doctor Who* should be played. Catherine Tate was awesome and the final few scenes almost had me in tears.

JAMES MARSTON FACEBOOK

Doctoreum Tennantus et Noblerum Tateus sublimus. Vesuvius erruptus magnificus. Doctoreum heroic status infinitus. Series Four... Genius.

BERNIE KING RINGWOOD

As far as second episodes of the series go, it is probably one of the biggest epics ever. Back when *Doctor Who* started, some historical episodes were a bit dull – but *this*! It is *so* emotionally charged. Catherine was *brilliant*! And the whole story was original and fantastic. I've got a feeling this series is going to be the best one ever.

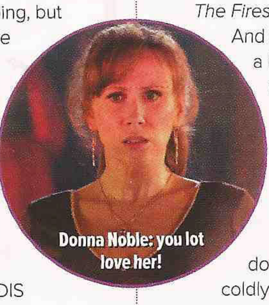
DAVID O'BRIEN FACEBOOK

Loved it, loved it, loved it. Sets fantastic, effects frighteningly realistic. But the best thing was the overall performance of all the leads. Outright comedy, then a quick switch to moral tear jerker. Just... Wow!

ANDREW TOMLINSON FACEBOOK

I really enjoyed *The Fires of Pompeii*, as *Doctor Who* goes from strength to strength. The acting of the guest stars in this episode was amazing, and Lucius was truly evil. The visual effects were stunning, from the Pyroviles to the realistic eruption at the climax. The quality of writing and directing in this epic was also great, but Catherine Tate was the true star of this episode, Donna proving herself to be great companion material.

NATHAN TYSON EMAIL


Donna Noble: you lot love her!

It took a while to get going, but the last 20 minutes were fabulous, especially Donna's agony at being unable to help and her desperate plea to "Just save someone." Full marks to Catherine Tate – there was a genuine lump-in-the-throat moment when the TARDIS came back.

KEVIN CLARK FACEBOOK

Really enjoyable. It looked fantastic on screen and had me captivated throughout... but enough of Quintus' little toga! Lots of great ideas and some wonderful one-liners again. A really moving performance from Catherine Tate – she really is a scene stealer.

ROBERT POOLEY LONDON

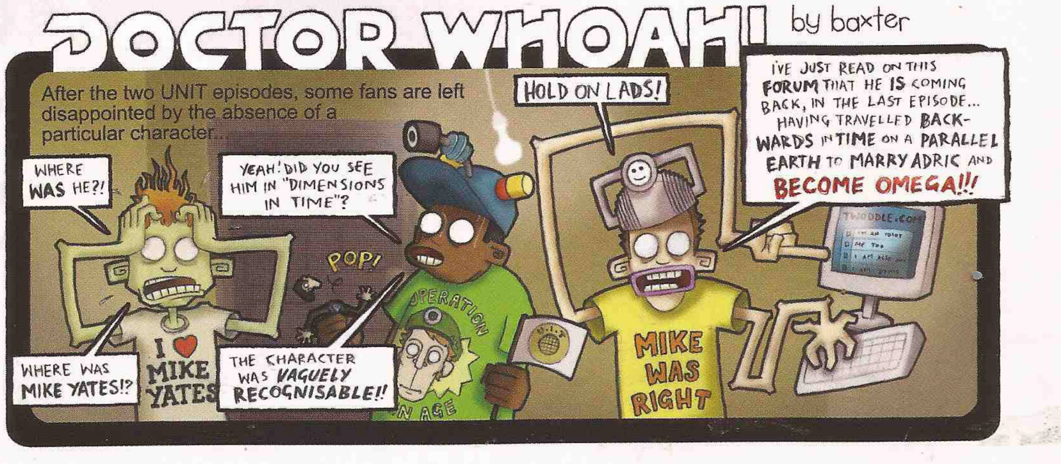
The Fires of Pompeii was really good as there just wasn't a dull moment. It was sad that the town was swallowed by the volcano, but the Doctor really had no choice. I think he made the right decision. People turning into stone was freaky and the large, stone creatures were really fierce.

ALEX PIPER (10) EMAIL

The Fires of Pompeii was *awful*. And I don't mean it was a bad episode. I mean *the Doctor*! He set off Vesuvius and destroyed Pompeii, for goodness sake! It was worse than *The Sea Devils*!

And then, having doomed Pompeii he coldly glanced at Caecilius and company, and then walked on into the TARDIS without them! I know he came back for them later, but without Donna he would have left them, his *friends* behind! This was the Doctor at his darkest, and it's these things that make you realise he's not human at all. Mr Copper's words at the end of *Voyage of the Damned* came true. The Doctor had better save everyone next week...

MICHAEL KENNEDY (12) EMAIL


DOCTOR WHOAH! by baxter
After the two UNIT episodes, some fans are left disappointed by the absence of a particular character...
WHERE WAS HE?!
YEAH! DID YOU SEE HIM IN "DIMENSIONS IN TIME"?
HOLD ON LADS!
I'VE JUST READ ON THIS FORUM THAT HE IS COMING BACK, IN THE LAST EPISODE... HAVING TRAVELLED BACKWARDS IN TIME ON A PARALLEL EARTH TO MARRY ADRIC AND BECOME OMEGA!!!
POP!
WHERE WAS MIKE YATES!?
I ♥ MIKE YATES
THE CHARACTER WAS VAGUELY RECOGNISABLE!!
OPERATION
MIKE WAS RIGHT
TWOODLE.COM

WE ALSO HEARD FROM...

ANDREW TOMLINSON: "So Latin sounds like Welsh? What did the Doctor *really* call the Sycorax leader in 2005's *The Christmas Invasion* that wound him up so much, then?"

DOMINIC SMITH: "Bernard Cribbins (hero!), was the voice of *The Wombles*... The Brigadier's in Peru, home of Paddington Bear... so is the big bad this year the Clangers or is there a Flump still to come?" We're hoping that it might be Hartley Hare...

Well, maybe not *everyone*, Michael...

JOLLY OOD SHOW?

Blimey! This great little episode reminded me a lot of the Barry Letts/Terrance Dicks era of *Doctor Who* – a cracking story with a big message woven deep within the plot; from the blatantly obvious one of slavery, to the more subtle themes of separation from family, own kind and home. I was greatly affected by this wonderful tale.

TIM TREWARTHA AUSTRALIA

Planet of the Ood is the series' best portrayal of an alien world and species since it returned. The Ood are given new depths, and the story shows them to be something genuinely alien and different to us, helped by Murray Gold's brilliant 'Song of the Ood'. It's just a pity that the human characters are largely one-dimensional, and that the story doesn't have anything more substantial to say than 'Slavery is evil'. A bit of a missed opportunity to raise some larger issues.

CALEB WOODBRIDGE CARDIFF

I loved the episode *Planet of the Ood*. It is horrible to think that people cut off their brains. I associated this with medical experiments without any pain killers. The Ood's song sounded as though they were helpless – I thought it was all very tragic with the Ood as slaves. It got me thinking as to what it would be like to carry your brain around in your hands.

BRYONY RICHARDSON (9) EMAIL

I loved it. It was nice to have some real horror for a change, with the icky brains and the transformation scene – though I can imagine it might have been a bit *too* scary for some. The scene with the Doctor and Donna in the doorway to the crate full of Ood was shot absolutely beautifully.

ANDREW SPOKES WEST MIDLANDS

I am *loving* how this production team manages to sneak in references to the past without gumming up and complicating the plot. The mention of the Sense-Sphere [from 1964's *The Sensorites*] had this 37-year-old as gleeful as a schoolboy!

DEAN BELANGER FACEBOOK

Planet of the Ood was a great episode. It was a good contrast with the previous episode – fire then ice! The man peeling the skin off his head was disturbing but the scariest part was when the rabid Ood hid among the barrels growling, screaming and frothing at the mouth. Bring on the Sontarans!

OLIVER HEMMING (10) EMAIL

Here they come, Oliver...

We had oodles of praise for this one! [*You're sacked – Ed*]

SONTAR, HA!

What a wonderful episode, and such a delight to see the Sontarans return and wage war on Earth. What is so great about a returning villain is the chance to see the full potential of them with the greater budget that the show now has, compared to 30 years ago. It's also, a great tribute to the legend that was writer Robert Holmes. I wish he was here now to see his glorious creations brought to life so magnificently. I'm amazed at how this show gets better every year!

MATT WILLS FACEBOOK

Wow! As soon as I read about the Sontarans in **DWM** 394, I loved them! And, go Mrs Noble! The look on the Doctor's face when she smashed that window was just brilliant!

ROXANNE MEHDIZADEH (13) EMAIL

The Sontaran Stratagem was one of finest episodes so far. The Sontarans were made very interesting; in fact all the things we knew about them before were put together to make them one on the most well rounded villains in the *Doctor Who* universe...

DOMINIC SMITH FACEBOOK

After the disappointing *Daleks in Manhattan* last year, Helen Raynor has done herself proud this time round. The cast were all superb – Catherine Tate keeps exceeding my expectations every week. Yes, she can do 'funny' but she so knows how to do 'heartfelt emotion'. As for the Sontarans, what can one say? Christopher Ryan was perfectly cast as Staal – shame him and his motley crew were all killed off. Oh, hang about, they're clones. I wonder...

SIMON GILL WEST MIDLANDS

And it's not just the latest stories that are enthralling the younger viewers...

STILL DOING THE BIZ

I recently bought the DVD of *The Five Doctors*, and I think it was fantastic! I think (like the reviewer of it in **DWM**) that Patrick Troughton stole the show; he was funny, exhilarating, and his acting was very believable. I have watched it several times now and have enjoyed it each time!

NICK LODGE (14) EMAIL

I was watching *The Five Doctors* a few days ago, and I would just like to say that it is one of the best *Doctor Who* stories ever created. It was funny (thanks to the amazing Patrick Troughton), exciting (the Cyber-massacre), weird (Richard Hurdnall's 'pitch and toss') and chilling (the phantoms screaming as they disappeared). I thought I would congratulate *Doctor Who* for producing such an amazing TV show over its incredible 45 years on TV.

BILLY BUCKINGHAM (14) EMAIL

And finally, Bernard Archard, who played Bragen in 1966's *The Power of the Daleks* and Marcus Scarman in 1975's *Pyramids of Mars* died on 1 May. Fellow *Pyramids* actor Gabriel Woolf pays tribute:

BERNARD ARCHARD

Bernard was kind and gentle, and always ready to chat. He was the best thing in *Pyramids of Mars*, by far. He was sinister, and he took it seriously, which I think one should. He was very frightening – much more frightening, to me, than I was! Much of the success of the episode must lie at his feet, so to speak, which burned the carpet magnificently. The only thing I can recall discussing in the odd moments between takes in the studio all those years ago, was our respective fees – and that he got two and a half times as much as I did! Which was only right as he was two and a half times as good as anyone.

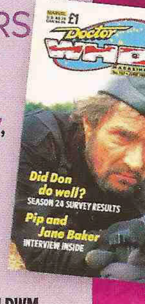
GABRIEL 'SUTEKH' WOOLF EMAIL

Bernard Archard as Marcus Scarman.

ON THIS MONTH

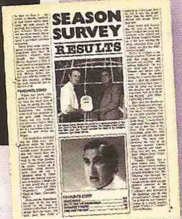
20 YEARS AGO

Benjamin Cook fishes out his copy of **DWM** 137, from May 1988...



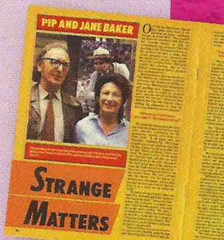
Insulting!

DWM 137 announced the results of the 1987 Season Survey. 'The response to the first Sylvester McCoy season was more mixed than in any previous survey,' admitted **DWM**. 'Certainly it provoked extreme reactions.' That year's Favourite Story Award was won by *Dragonfire* ('Easily the best script of the season', said reader Hugh de Baier, from Glamorgan), with *Time and the Rani* ('An insult to my intelligence,' considered Darren Funnel, from Seaford) in last place. Tony Selby (Glitz) won Best Actor, Best Actress went to Kate O'Mara (the Rani), and *Dragonfire*'s Kane was voted Best Villain.



Malice!

Elsewhere in **DWM** 137, Pip and Jane Baker, the writers of *Time and the Rani* (officially readers' Least Favourite Story of 1987), were interviewed. "The only thing we've got against the programme is to do with the element of malice which creeps in among some of the fans," they said, with Jane adding: "I find it offensive to hear that someone has said we've stormed off the set. There is no truth in it whatsoever."



Enjoyably Camp

Stephen Wyatt's novel of his own *Paradise Towers* (the TV story that came second-to-bottom in the Season Survey) was reviewed in **DWM** 137, by Gary Russell. 'As I sit here, I'm tempted to think I'm the only soul in the world who considered *Paradise Towers* the most original, innovative and enjoyably camp *Doctor Who* story of all,' wrote Russell, and awarded the novel three-and-a-half TARDISes out of five on the Russell's Rateometer. Those were the days.

Doctor Who
PARADISE TOWERS
STEPHEN WYATT

Spin Machine

Feelings on producer John Nathan-Turner ran high on the letters page. Australia's Craig Wilson complained that **DWM** was 'nothing more than John Nathan-Turner's propaganda machine', while AS Dearman and DR Berthelot, from Essex, said: 'The show is a shadow of its former self. We feel the fan attacks are justified, and John Nathan-Turner is at least synonymous with this decline. We feel particularly strongly that the scripts have suffered since 1978. Humour should never predominate in any era.' Miserable gits.

More Spin?

'John Nathan-Turner has announced that he is moving on from *Doctor Who* at the end of Season Twenty-Five,' reported **DWM** 137's *Gallifrey Guardian*. The producer was quoted as saying: "I shall miss it, but I'm looking forward to new projects [and] challenges." In the event, and not for the first time, the BBC persuaded Nathan-Turner to stay; he returned the next year to oversee Season Twenty-Six.

SECOND CHANCE

Two years ago she was left on a parallel world... but now Rose Tyler is back to look for the Doctor – and to seriously kick some Dalek ass! **Billie Piper** tells **Benjamin Cook** why she couldn't turn down the chance to return...

The old maxim has it that jobs are like relationships: you should never go back. This is also true of lit fireworks, *Celebrity Wrestling* and Alton Towers. Once an ex, always an ex... right?

"I think that's *definitely* true of relationships," nods Billie Piper. "Oh, absolutely. But it's not true of *all* jobs. I was really happy to come back to *Doctor Who*. I jumped at the chance. I wouldn't have missed this for anything. It means so much to me, this show, and so do the people that make it, so I really wanted to be here for these final episodes."

Well, maybe old maxims are old for a reason. Following brief snatches of her earlier in the series, popping up on the TARDIS scanner and loitering near a bin in Chiswick, Rose Tyler is back, in all her gun-wielding, Dalek-baiting, Voidstuff-defying brilliance. Episode 11, *Turn Left*, is her first full-on appearance since the Doctor left her in a parallel world two years ago at the end of *Doomsday*. How has Billie found slipping back into the role? Is it just like putting on a favourite –?

"Dress? A little black dress?" she interrupts, and then cracks up. She's in a playful mood. "Well, I had to watch a lot of the old stuff, so I could remember certain things about the character, because I've been playing posh birds since I left *Doctor Who*. Rose is a bit of a chav, bless her. I needed to hear the voice and watch the posture and everything, but then the minute you get on set, and you've got Russell [T Davies]'s scripts, and he remembers how to write so well for Rose, you're back there on day one, really. Well, I *hope*! I haven't seen the rushes yet."

One of Billie's 'posh birds' – Sally Lockhart.

Last time **DWM** sat down for a proper chat with Billie, two-and-a-half years ago, the UK had a different Prime Minister, none of us had heard of Facebook, Mika, *Deal or No Deal* or Donna Noble, John Barrowman's CV was less than half its present size, and the suggestion that TV personality and all-round buffoon Boris Johnson would one day be mayor of Rose's home city, London, would have been met with hoots of laughter and derision. Back then, the David Tennant Era amounted to a big grin, something about teeth, and a unique way of saying "Barcelona!" And Billie was a mere 23 years old. She's 25 now – and she's *so* not loving that...

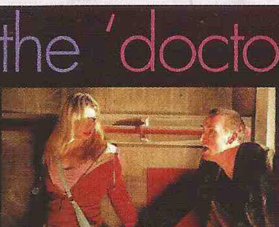
"It's not 23, is it?" she laments. "Thirties and forties seem cool to me, whereas 25 feels like a real non-age, a non-event, it's just so mediocre as a number." She feels old, then? "Definitely. It's terrible, isn't it? Don't you?" Your intrepid **DWM** reporter is 25 too, and yearns for the younger, sprightlier days of 23. We're getting old, Billie. "Oh God, I know!" she shrieks. "Do you remember, 23 was great? People were so shocked – 'Wow, you're 23, and you've achieved so much' – whereas now it's not that impressive, is it?"

Rose's last regular appearance was in 2006's *Doomsday*. And now she's back to take on the Daleks again...

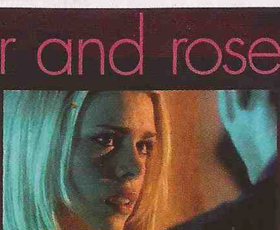
What **DWM** found particularly upsetting was the latest series of *The X Factor*, with its 25-and-overs category, which we're pretty sure was there just to make us feel ancient.

"That's sad, but very true," laughs Billie. "That's when we're officially past it, when we no longer fit the 18-to-24 box. It's the box-ticking, basically. In fact, they lowered the age limit to 16 this year. Why did they do that? That's just rubbing it in." She folds her arms defiantly. "Let's not watch the next series. I'll wait until my thirties before watching *The X Factor* again." ▸

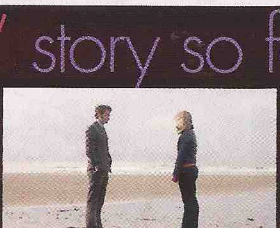
the 'doctor and rose' story so far... (the short version)



Rose met the Doctor...



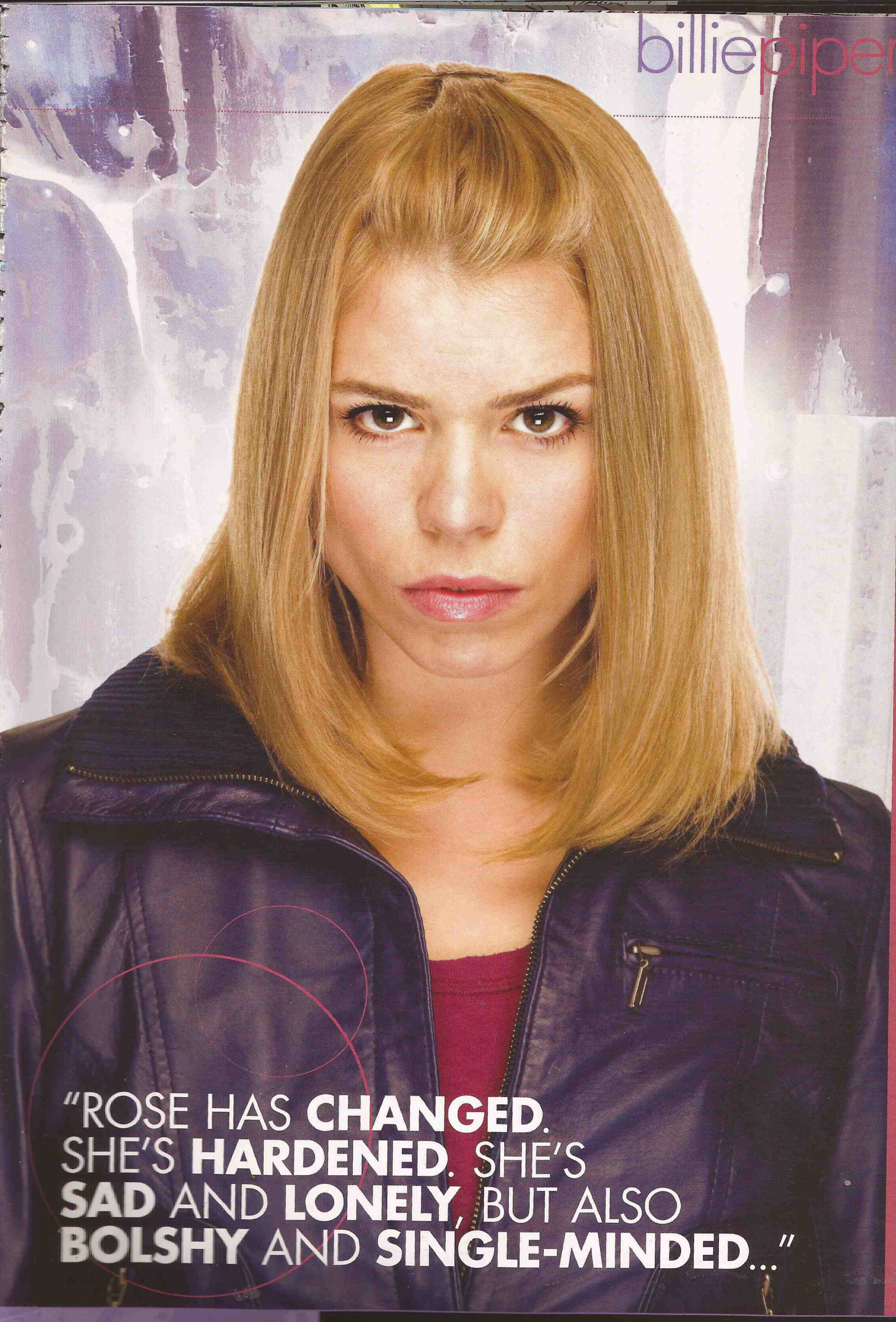
... who then regenerated...



...they were separated forever...

...but she's found a way back...

...which is worth shouting about!



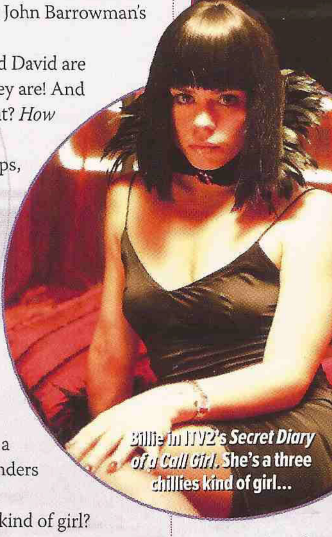
“ROSE HAS **CHANGED**. SHE’S **HARDENED**. SHE’S **SAD** AND **LONELY**, BUT ALSO **BOLSHY** AND **SINGLE-MINDED**...”

Billie with Kris Marshall and future hubbie Laurence Fox in the 2007 production of *Treats*.

David Tennant and Billie Piper in Scotland to promote *Tooth and Claw* in March 2006.

It's an early evening in the middle of March 2008, and we're sat in the back of a car with blacked-out windows, shuttling its way down the A470. Billie is off to fight Daleks on the streets of Cardiff, all through the night. **DWM** is off to watch her. Jennie Fava, the show's Second Assistant Director – "You *will* quote me in this article, won't you?" says Jennie (hmm, maybe) – is at the wheel. Billie is talkative today, quizzing Jennie and **DWM** about Kylie Minogue's stint on the show last year ("What was she like? Tell me everything! Is she as perfect as she seems?"), about who've been Series Four's most drop-dead gorgeous guest stars (the general consensus in the car is Georgia Moffett and Christian Cooke, with Commander Skorr of the Tenth Sontaran Battle Fleet coming in a close third), and about John Barrowman's flatulence on set…

"I hadn't realised, when John and David are together, quite how competitive they are! And John's really don't smell. Why is that? *How* is that?" Of course, all this natter is amid mouthfuls of chicken and chips, after our Nando's pit stop five minutes back. Billie's usual driver, Wayne, had been sent on ahead – and there he was, standing on the roadside, with Billie's dinner in a brown paper bag. "Thank you, Wayne," she beamed, as we sped off. "Thank you, darling. Take care."



Billie in ITV2's *Secret Diary of a Call Girl*. She's a three chillies kind of girl…

You can tell a lot about a girl from her choice of Nando's. This is a fact. (Or is it a maxim?) **DWM** wonders whether Billie is an Extra Hot, Hot, Medium Hot, or Lemon and Herb kind of girl? "Oh, hot! Very, very spicy. The hottest one you can get. I think my Nando's would have, like, three red chillies next to it." In our mass media, celebrity-obsessed, body-conscious culture, does Billie ever worry about being papped scoffing fast food? "I don't really give a f***," she admits, offering **DWM** a chip. "I really don't. I don't care what they find in my hand, cos you can't let those people dictate your style, the way you live, otherwise that would be a miserable existence.

"You just have to almost pretend that all that papping crap isn't happening," she continues, "otherwise it makes you paranoid. That's why I don't know that I could ever support a brand. It'd just make me incredibly edgy all the time – having to drink Pepsi instead of Coke, endlessly. What if I fancied a change? Plus, to be fair, a bottle of Coke looks cooler than Pepsi," she smiles, and **DWM** wonders whether chomping chips with Rose Tyler on the backseat, on her merry way to battle the Daleks, is exactly the sort of surreal experience that makes life taste so much better.

So, let's pick up where we left off two and half years ago, in October 2005, when Billie last chatted to **DWM**. Series One had recently aired, Billie's portrayal of Rose had been universally acclaimed, she'd won the prestigious National Television Award for Most Popular Actress just two days earlier, and she was three months into filming Series Two, with her new co-star David Tennant. Had she always been sure about signing up to a second series? Or was there some hesitation? "I was really quite green," she confesses. "I was slightly more fearless than I am now, I think because it had kind of been my first big job, *Doctor Who*. I was quite excited about the change of lead actor and starting again.

"Towards the end of nine months shooting, there are moments when you think – I need the coleslaw now," she says, diving back into her bag of Nando's. "Sorry, um, moments when you think, I don't know that I could ever do this again in my life, or work ever again in my life, just because it's so exhausting. You can't imagine entering that cycle of 12-hour-day shoots all over again. But then you have a couple of weeks off, and you miss it like mad. After that, it's fine, and really exciting to be back – with this newfound energy, because of the success of the first series, and now we had a new Doctor. It put a real pep in everybody's step. It felt new again. By the end of the second series, I did feel it was time to leave, but not because I was bored, just because on a professional level – and on a personal level, actually – I felt that I needed to take on a different challenge."

Has the Rose Tyler that we meet in Series Four changed much since then, when the Doctor left her on a beach in Norway, sobbing her heart out, before he had a chance to tell her that he loved her? "Oh, do you reckon?" She puts down her Nando's and grins. "That's what the Doctor was going to say, was it?" **DWM** would bet good money on it. "You'll have to wait and see. That's mentioned in this series. We couldn't ignore it. Russell is so clever. They're such beautiful scripts. To answer the question – yes, she has changed. She's hardened. She's been through a lot in her parallel world. I think she's been through emotional turmoil.

Rose with a UNIT officer in *Turn Left*. But is she working with them…?

Billie as Fanny Price in ITV1's *Mansfield Park* adaptation.

She's quite sad and lonely, but also really bolshy and – that great quality that Rose has – just so headstrong and single-minded."

Billie promises us another healthy quota of tear-jerking, heart-rending moments in this year's finale. Are those sorts of scenes as exhausting to perform as the technically-complex effects sequences? "It's just a different kind of intensity, but equally as intense, because you really have to focus. You're imagining things, seeing things, that aren't there. That takes a lot of concentration. But this series *will* make you cry. That's a promise."

Of course, it's not all heartbreak: "There's a lot of fun to be had with *Doctor Who*," she stresses, "that you don't have with other jobs. But I have to say, I don't miss the running around! The knees aren't really up to it." You're 25, for flip's sake! It may not be 23, but it's no age to be worrying about your pins. "I know, I know, but I fell down a flight of stairs – I slid down a spiral staircase on one knee once – and it's never been the same since. The minute I start doing the running stuff, the knee goes. I would have preferred less running and more, I don't know…" Ambling? "Yes, some ambling would have been nice. No, it was great fun."

On 31 December last year, Billie married actor Laurence Fox (Detective Sergeant Hathaway in ITV1's *Lewis*), whom she'd appeared with in the West End earlier that year, in Christopher Hampton's *Treats*. During the shooting of Episode 13, *Journey's End*, her new husband visited the set, but what did he make of it all? "He was really impressed and kind of overwhelmed. He was like, 'God, you look like you have so much fun.' His first comment was, 'I feel like I'm never going to work again! I can't better this!' Before that, I'd never let him watch anything that I'd done or visit me on set. He'd never seen an episode of *Doctor Who*, because I won't let him…"

Hang on, how does that work exactly? Does Billie poke her husband in the eyes if he so much as wanders near the TV set on a Saturday evening? "I'm really firm with him when it comes to that sort of stuff, just because… well, I get really edgy watching myself, and I get even more edgy watching myself with my loved ones, because they know me and I feel like they're going to take the piss. The idea of him sat in front of a monitor on set, with cans, makes me want to kill myself.

"I just like doing the job," she explains, adding: "If it were never transmitted, I wouldn't be bothered. For me, it's just about working. The stuff that happens afterwards makes me incredibly anxious. Sitting down to watch one of my performances makes me want to cry. You think, why did I do it like that? It's even worse sitting down with another actor, because he can dissect your performance. I just couldn't bear it. Having said that, we watched the Kylie episode, because we were in all over Christmas, but that's the only episode he's seen." Does Billie watch Laurence's work? "Everything!" She laughs at the absurdity of this. "He's fine with it. He doesn't care. I love watching his stuff, but I have a different set of rules."

Although Billie is accomplished at giving interviews, is excellent value, genuinely enthralling and self-assured, it's clear that she's wary of them. Understandable, perhaps, since the tabloids have given her barely a moment's peace in the ten years since she entered the public eye. In 1997, she became the face of (now sadly defunct) pop magazine *Smash Hits*. Soon after, she was signed up by Innocent, an offshoot of Virgin Records, to launch a pop career. A number of chart hits and high-profile relationships – from heartthrob Ritchie Neville of boy band 5ive, to her marriage to DJ Chris Evans, which ended in 2004, just as Billie began work on *Doctor Who* – have kept her on the front pages. How does she deal with the constant attention?

"I'm okay with interviews like this, but it's the stuff that happens when it's *not* controlled, when it's suddenly just about you leaving a house, or getting out of a car, that starts to become a bit… actually, it's not boring or annoying, really. The overriding thing is that it's *embarrassing*. You're walking down the street, and people are gathering, and it's like *this is embarrassing!* I find it really cringeworthy."

The promotional shtick – interviews like this one – is more bearable, then? "I'm always grateful when ▶

"THESE ARE SUCH **BEAUTIFUL** SCRIPTS. IT **WILL** MAKE YOU **CRY**…"

Rose laments the loss of the Doctor in *Doomsday*. But how will her story end this time?

Billie Piper – back as Rose Tyler in *Doctor Who*. But will it be for the last time…?

"YOU CAN **ALWAYS GO BACK**. I CAN'T QUITE LET ROSE GO, CAN I?"

Teen detective Sally Lockhart has been another of Billie's successful roles for the BBC.

◂ it's done," she admits. "When I was singing, I used to do so much promotion that now, by comparison, it feels like I do very little. You can't really fight it that much, because you want to support your show, and you want to show goodwill, and you want to enjoy the launch of something. Especially *Doctor Who*, which is an event every time, so you start to understand that and go with it. The photoshoots can be good fun, quite creative and artistic. Sometimes you meet some fantastic, really talented photographers. That's thrilling, when you're working with talented people."

Does she get blasé about appearing on the covers of magazines? "No, I always keep them. It's like, wow, what a treat, all for five minutes of photography. It's still special. I'm not completely jaded by it. I still go out and source it. My gran or nan will usually send me a few copies as well. They're very sweet. They keep scrapbooks of everything. It's exciting when it's *Doctor Who*, because you know that people will be collecting them – pristine copies in protective folders in bedrooms all over the country! I'm still subscribed to **Doctor Who Magazine**, you know? I've been sent it regularly since I left. It's kept me in touch. That's brilliant."

Billie spent this afternoon at yet another photoshoot. Plenty of expert 'cowering from the monster' poses. See also 'hiding behind the Doctor', 'squatting while apprehensive', and – Billie's personal favourite – 'spotting an alien city on the horizon'. Do these come naturally to her, even after a couple of years away? "No, I'd got out of the habit of doing them. At first, I felt slightly embarrassed, but you get back into it. You find a natural rhythm, and something that doesn't make you look too ridiculous. When they superimpose images behind you, it starts to make more sense, but at the time, yeah, you feel a bit like a loser."

We've almost arrived on location, on the outskirts of Cardiff city centre. The Daleks are waiting. Just time for a couple of final questions. Earlier in our journey, Billie said that she was looking forward to her thirties and forties – what does she think she'll be like by then? "Wow, I don't know. I can't imagine being that different. Hopefully, a bit more relaxed, because I think that comes with age, doesn't it? Apparently it does. I'll smoke less, drink less… who knows? Maybe I'll just be an all-round better person. More patient. My patience is so bad."

Something else that's supposed to come with age is not caring what people think of you – "I'm really looking forward to that day," Billie exclaims – but it seems to **DWM** that she's there already. Wonderfully, she doesn't give a damn. It's almost infectious. So where is there to go from here? A pause, before the reply: "I think I do care a lot more about what people think of me than I let on. I think I really play that down." Another pause, as though she's only just realised this.

DWM breaks the silence by asking her whether she reckons she'll ever return to *Doctor Who*…? Or is this it now – is this Billie's last goodbye to the role that made her one of the hottest names on British television? "I think you can *always* go back, if the opportunity comes around," she considers. "I can't quite let it go, can I? So watch this space." ◂DWM▸

There will be more from Billie in DWM 398. Turn Left is on BBC One on 21 June.

With thanks to: Billie Piper, Julie Gardner, Russell T Davies, and Jennie "Where's *my* bloody Nando's?" Fava.

la piper and dwm

Billie has chatted to **DWM** before – but it's been a while…

DOCTOR·WHO
Billie Piper

DWM 357 (int. March 2005; pub. May 2005)

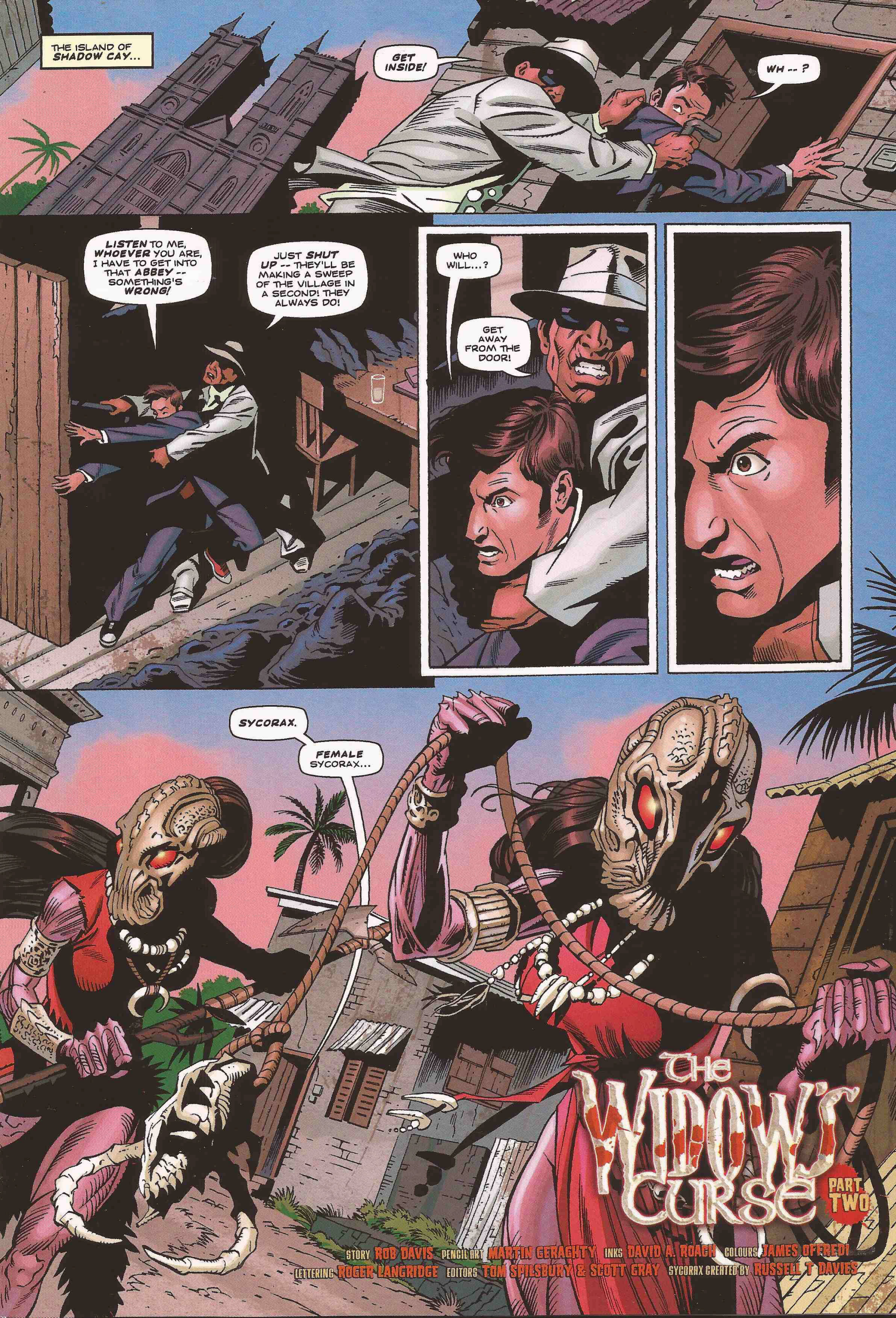
"I don't really want to prove anything. I know that sounds a bit arsey, but I don't. I don't want to prove anything to myself or to anyone else. I just wanted to be part of it. This show's biggest selling point – because I wasn't a fan as a kid – was what was on the paper, what I felt I could bring to the tale, the opportunity to work with Russell and, obviously, Chris, who's someone I've admired since I wanted to be an actress. I'm in really, really, good, big, good hands!"

DWM 364 (int. Oct 2005; pub. Dec 2005)

"I think Chris likes to soak it in a bit more. I'm not saying that David doesn't, because David likes a good old focus, but he does it differently. Chris is intense – I mean, everyone knows he's intense, that's why he plays all those kind of dark, intense roles – but the Doctor *is* intense. He can go very much into himself, the Doctor, and Chris does that too. That's what made him such a wonderful Doctor. He's really heavy on his heels. He's very on-the-ground, and he's very deep-rooted, and that's great. But David dances with it more. He's a bit more like a – I don't know – a baby deer. He's my little Bambi!"

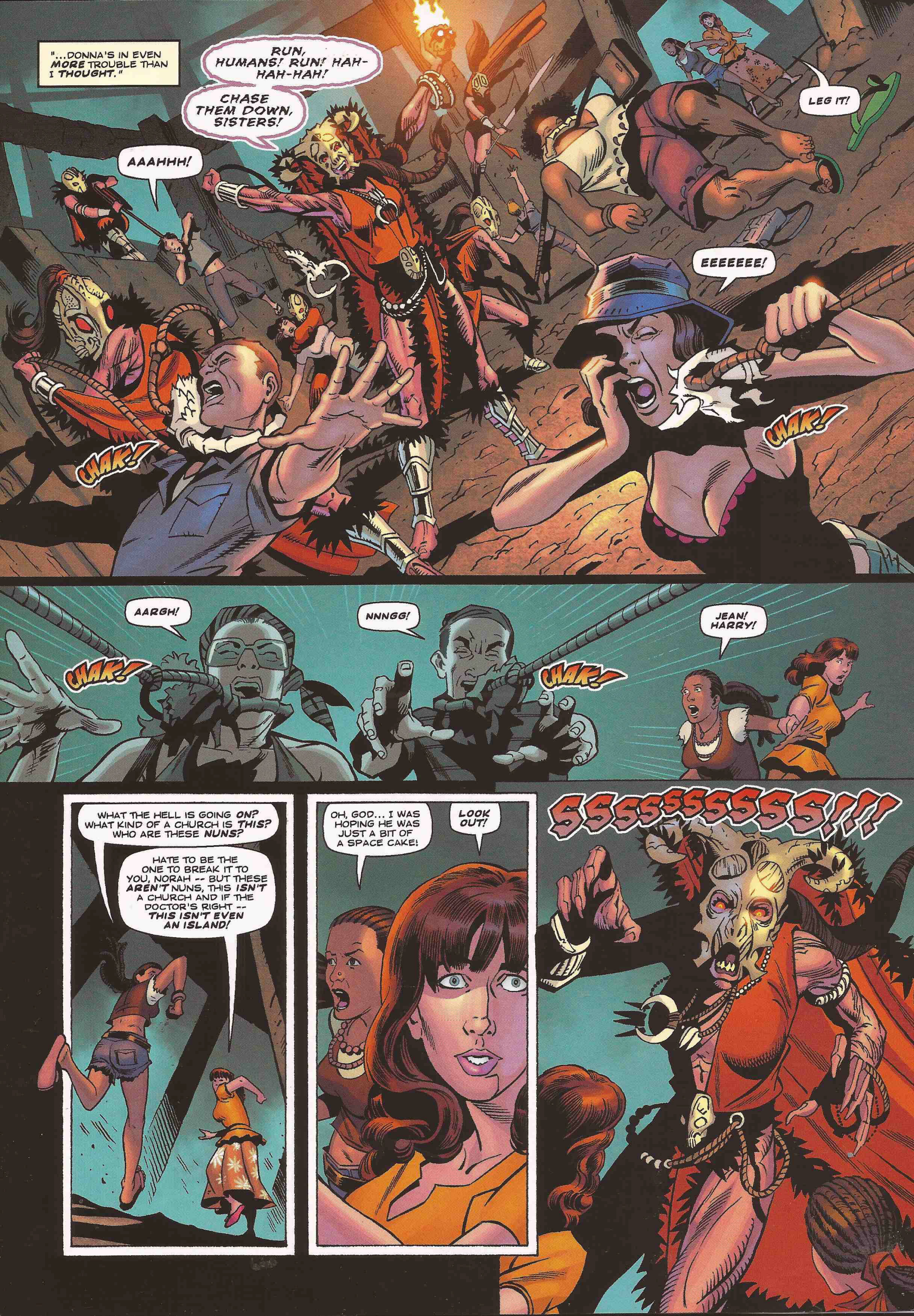
DWM 365 (int. Oct 2005; pub. Jan 2006)

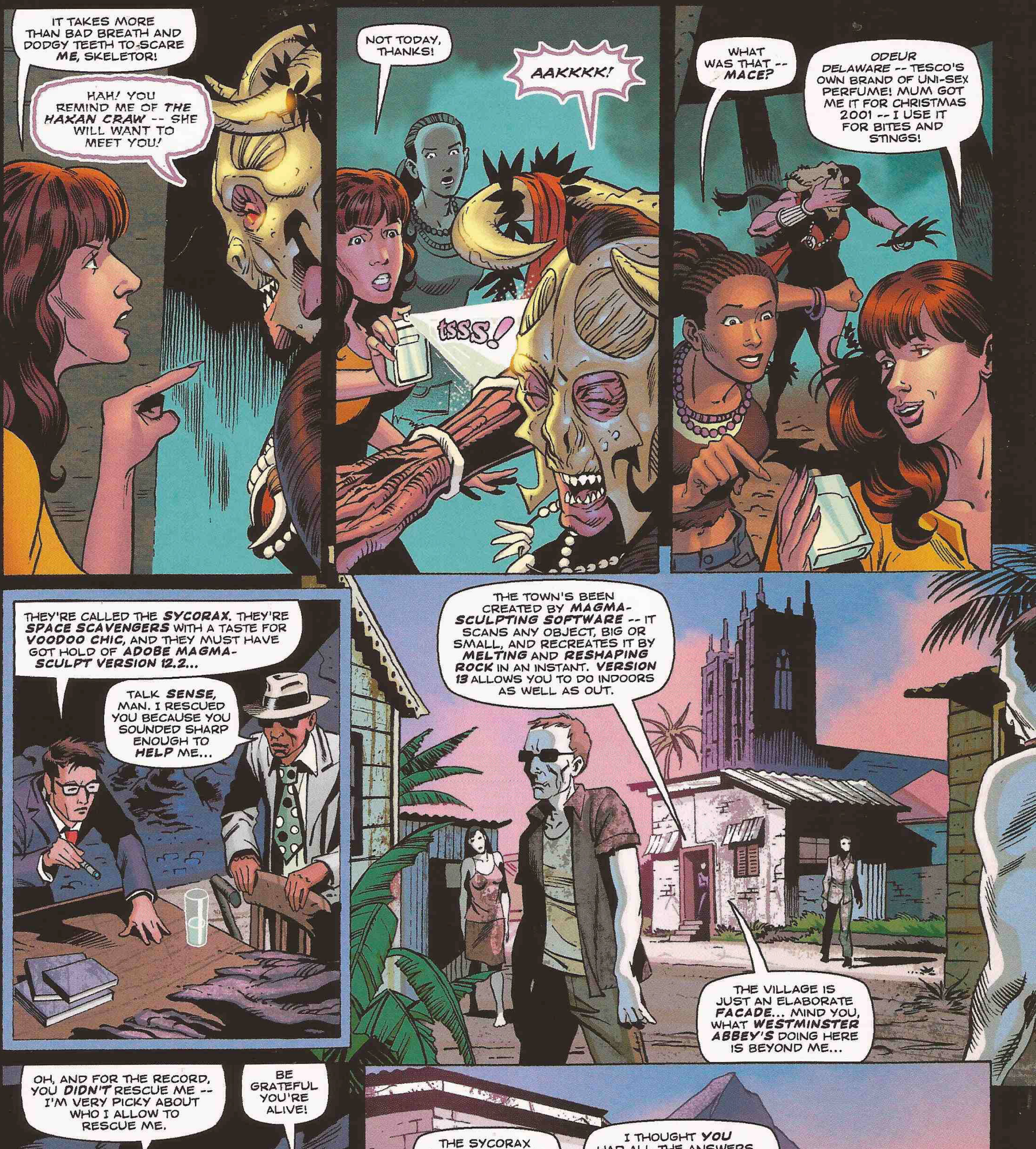
"I was a lot better [at buying presents for people] when I didn't have any cash, because I was more creative and thought a lot harder. When you have more cash, you can be a bit slack and it's all about speed and efficiency. I still come up with some nice ideas, but nothing as good as when all I had was about ten quid and I had to buy all my presents from the Pound Shop."

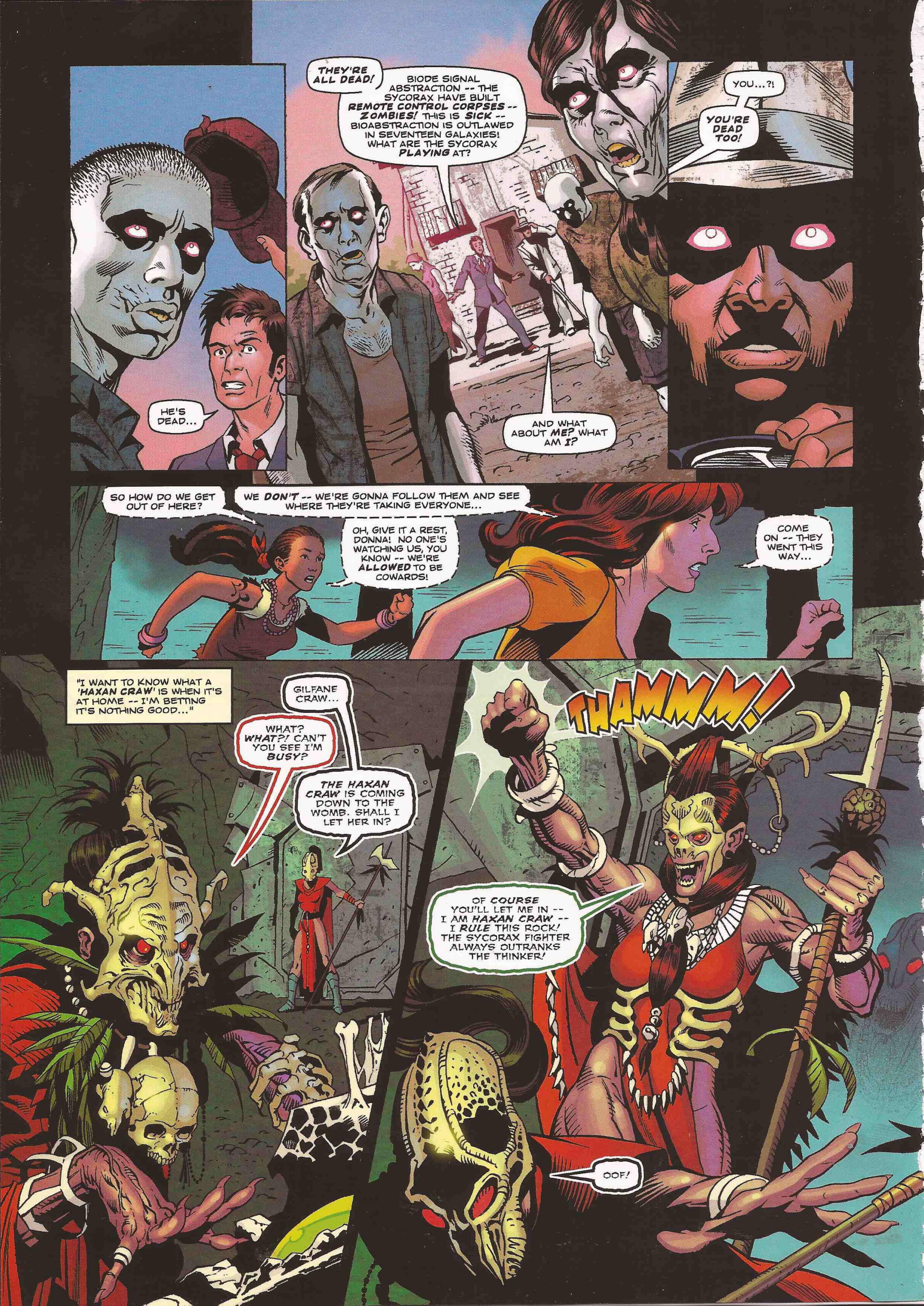

THE ISLAND OF SHADOW CAY...
GET INSIDE!
WH -- ?
LISTEN TO ME, WHOEVER YOU ARE, I HAVE TO GET INTO THAT ABBEY -- SOMETHING'S WRONG!
JUST SHUT UP -- THEY'LL BE MAKING A SWEEP OF THE VILLAGE IN A SECOND! THEY ALWAYS DO!
WHO WILL...?
GET AWAY FROM THE DOOR!
SYCORAX.
FEMALE SYCORAX...

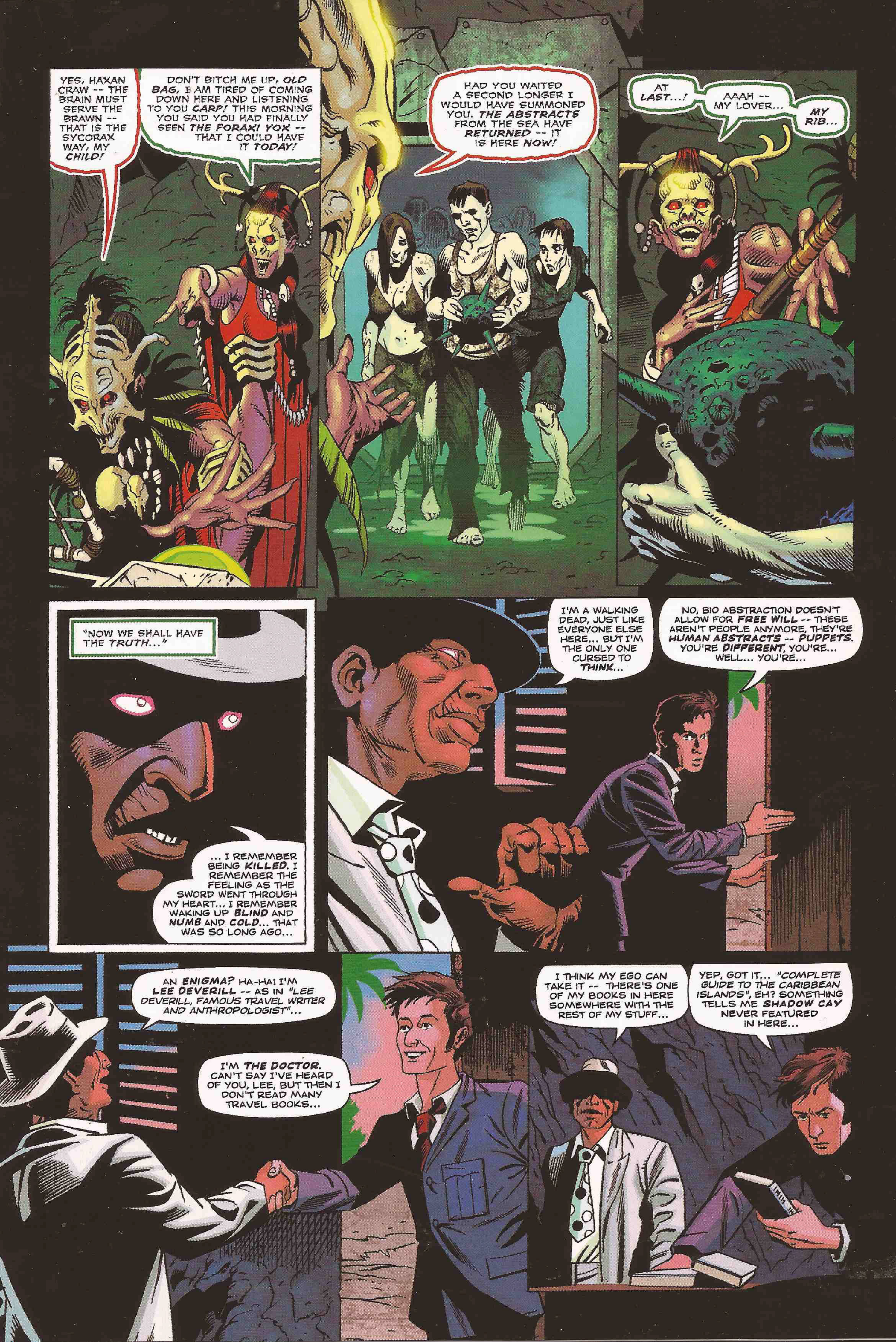
THE WIDOW'S CURSE PART TWO

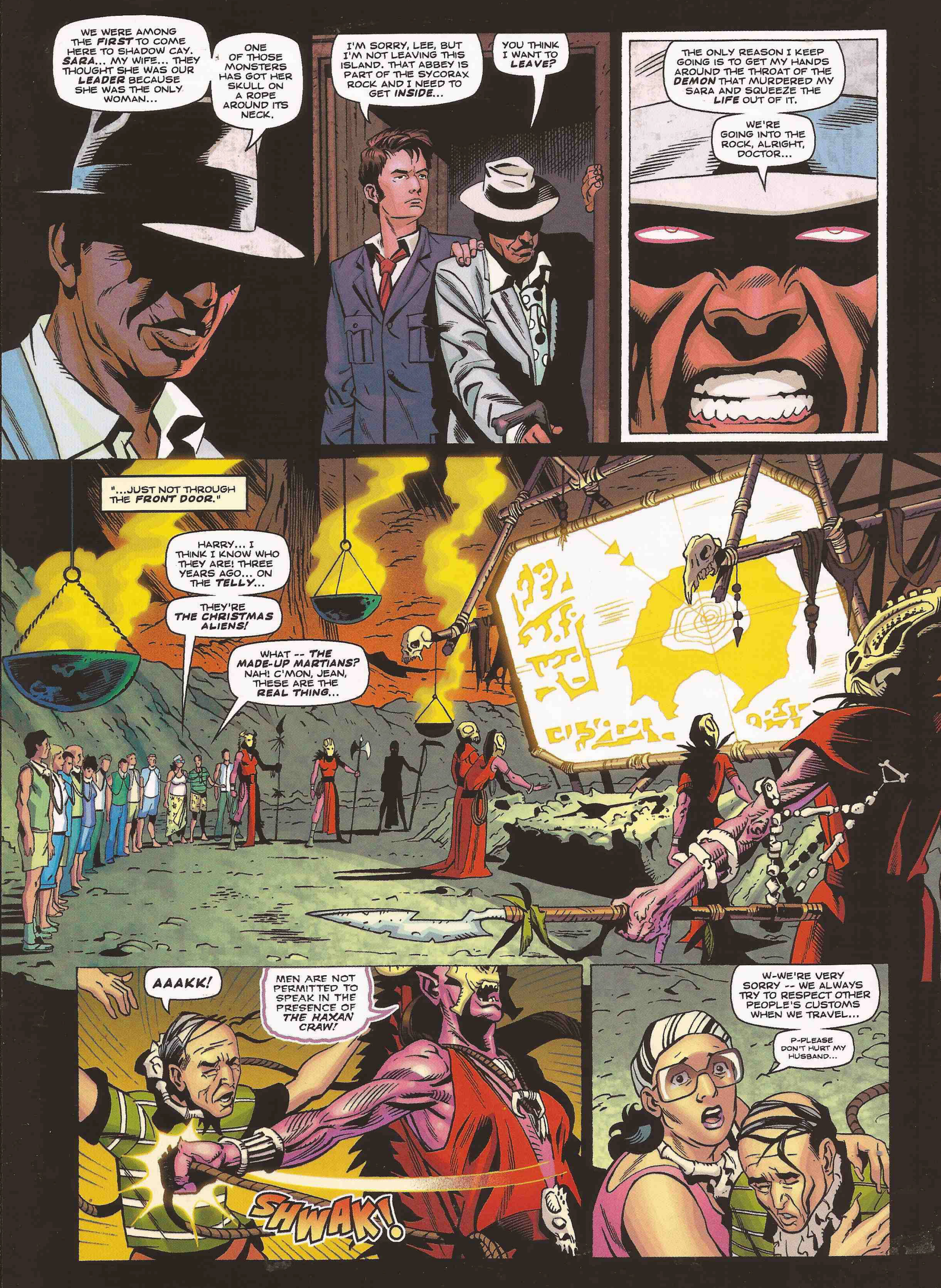
STORY ROB DAVIS PENCIL ART MARTIN GERAGHTY INKS DAVID A. ROACH COLOURS JAMES OFFREDI
LETTERING ROGER LANGRIDGE EDITORS TOM SPILSBURY & SCOTT GRAY SYCORAX CREATED BY RUSSELL T DAVIES

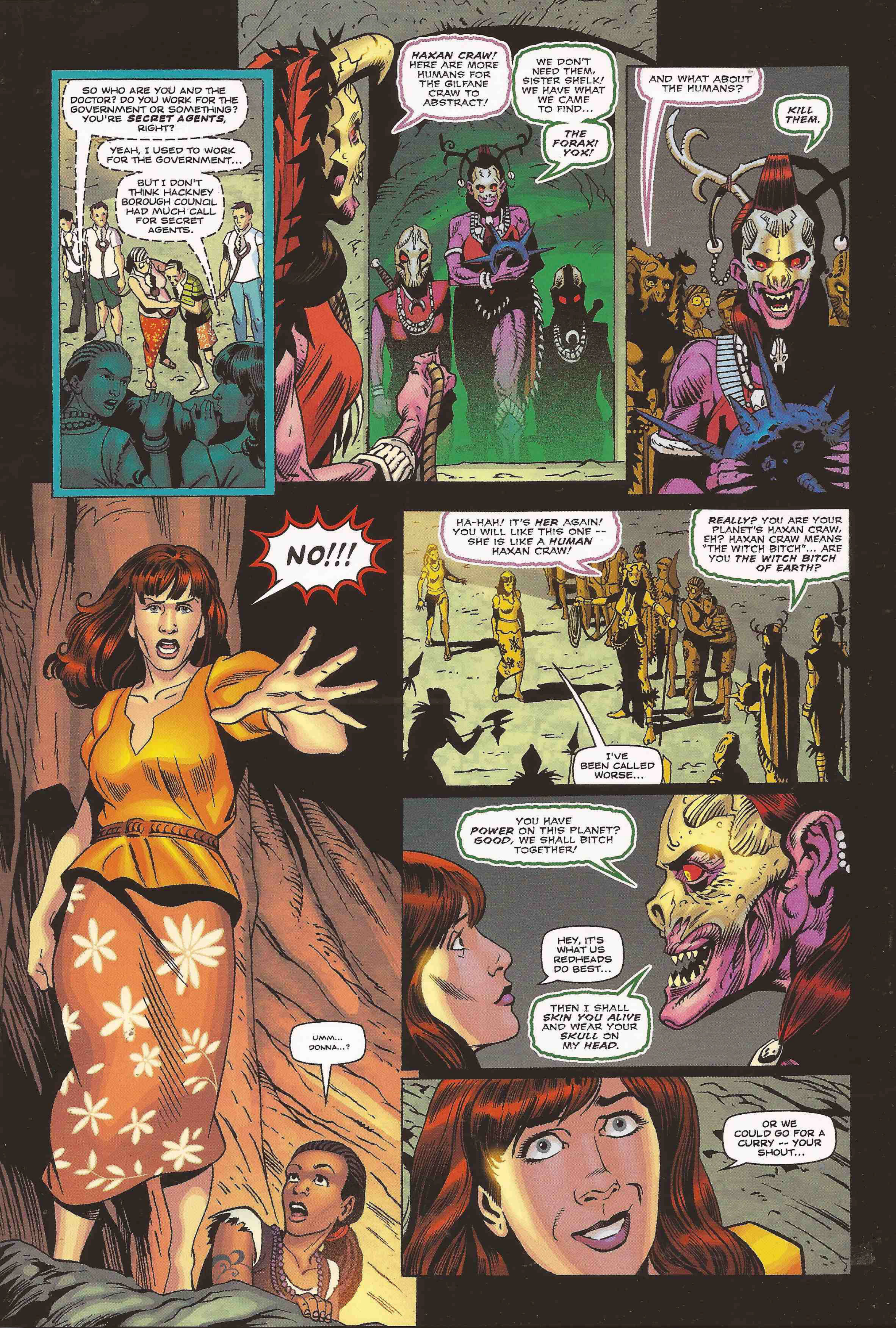

"...DONNA'S IN EVEN MORE TROUBLE THAN I THOUGHT."
RUN, HUMANS! RUN! HAH-HAH-HAH!
CHASE THEM DOWN, SISTERS!
LEG IT!
AAAHHH!
EEEEEEE!
CHAK!
CHAK!
AARGH!
CHAK!
NNNGG!
CHAK!
JEAN! HARRY!
WHAT THE HELL IS GOING ON? WHAT KIND OF A CHURCH IS THIS? WHO ARE THESE NUNS?
HATE TO BE THE ONE TO BREAK IT TO YOU, NORAH -- BUT THESE AREN'T NUNS, THIS ISN'T A CHURCH AND IF THE DOCTOR'S RIGHT -- THIS ISN'T EVEN AN ISLAND!
OH, GOD... I WAS HOPING HE WAS JUST A BIT OF A SPACE CAKE!
LOOK OUT!
SSSSSSSSSSS!!!

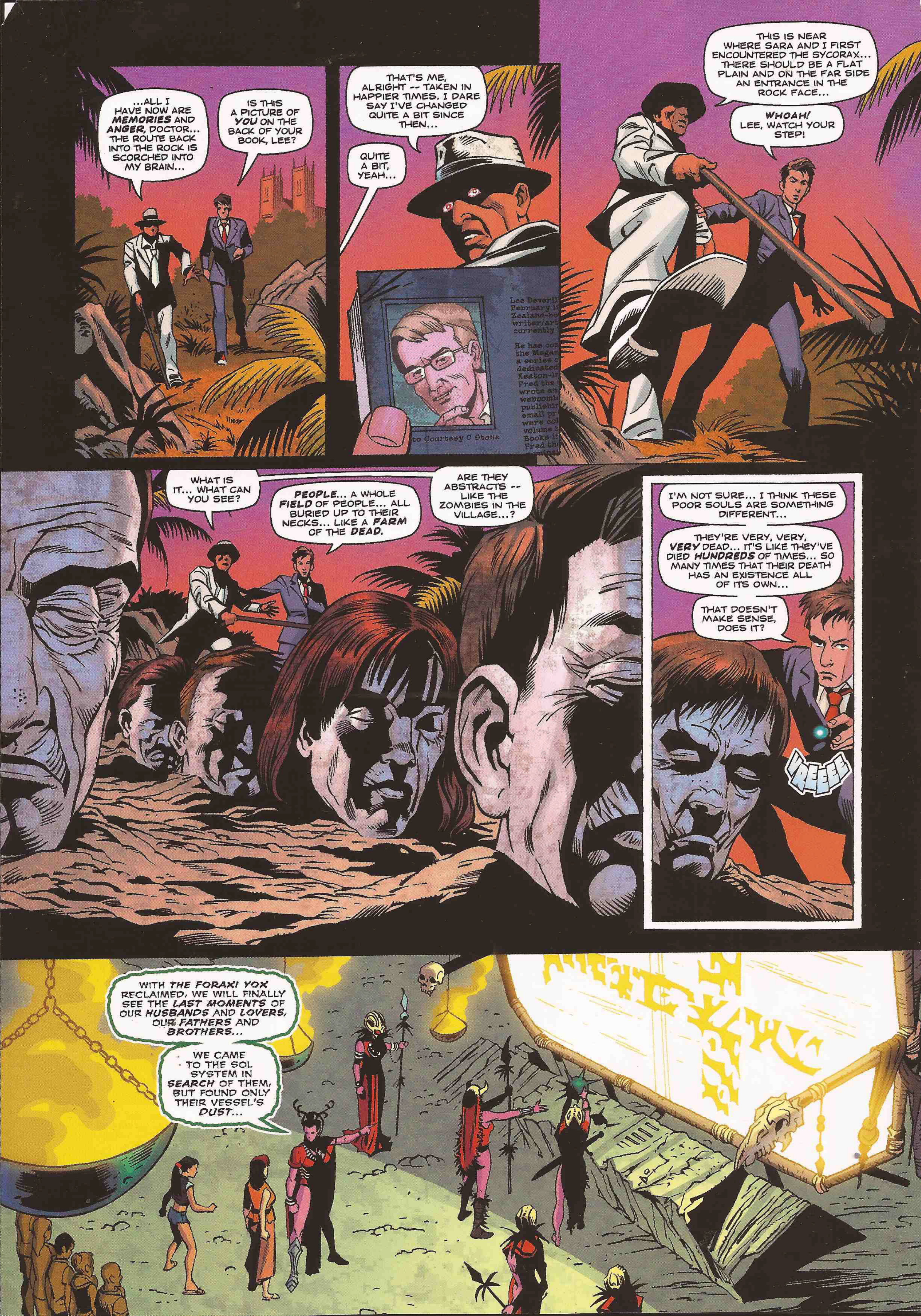

IT TAKES MORE THAN BAD BREATH AND DODGY TEETH TO SCARE *ME*, SKELETOR!
HAH! YOU REMIND ME OF *THE HAXAN CRAW* -- SHE WILL WANT TO MEET YOU!
NOT TODAY, THANKS!
AAKKKK!
tsss!
WHAT WAS THAT -- *MACE?*
ODEUR DELAWARE -- TESCO'S OWN BRAND OF UNI-SEX PERFUME! MUM GOT ME IT FOR CHRISTMAS 2001 -- I USE IT FOR BITES AND STINGS!
THEY'RE CALLED THE *SYCORAX*. THEY'RE *SPACE SCAVENGERS* WITH A TASTE FOR *VOODOO CHIC*, AND THEY MUST HAVE GOT HOLD OF *ADOBE MAGMA-SCULPT VERSION 12.2...*
TALK *SENSE*, MAN. I RESCUED YOU BECAUSE YOU SOUNDED SHARP ENOUGH TO *HELP* ME...
THE TOWN'S BEEN CREATED BY *MAGMA-SCULPTING SOFTWARE* -- IT SCANS ANY OBJECT, BIG OR SMALL, AND RECREATES IT BY *MELTING* AND *RESHAPING ROCK* IN AN INSTANT. *VERSION 13* ALLOWS YOU TO DO INDOORS AS WELL AS OUT.
THE VILLAGE IS JUST AN ELABORATE *FACADE*... MIND YOU, WHAT *WESTMINSTER ABBEY'S* DOING HERE IS BEYOND ME...
OH, AND FOR THE RECORD, YOU *DIDN'T* RESCUE ME -- I'M VERY PICKY ABOUT WHO I ALLOW TO RESCUE ME.
BE GRATEFUL YOU'RE ALIVE!
THE SYCORAX HAVE IGNORED ALL THE VILLAGERS -- *WHY?*
I THOUGHT *YOU* HAD ALL THE ANSWERS. HAVEN'T YOU NOTICED ANYTHING ABOUT THE SO-CALLED *LOCALS?*

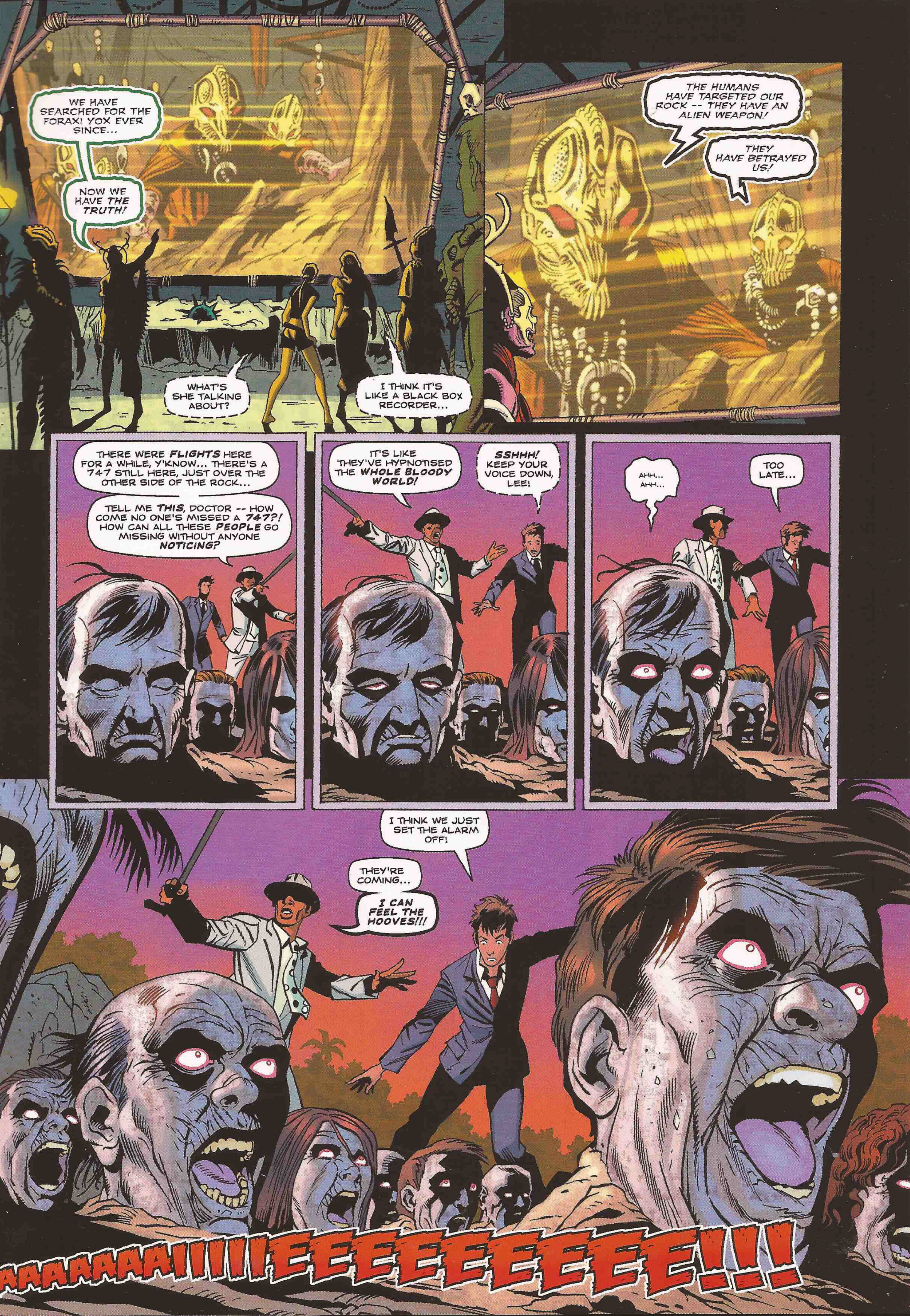

HE'S DEAD...
THEY'RE ALL DEAD!
BIODE SIGNAL ABSTRACTION -- THE SYCORAX HAVE BUILT REMOTE CONTROL CORPSES -- ZOMBIES! THIS IS SICK -- BIOABSTRACTION IS OUTLAWED IN SEVENTEEN GALAXIES! WHAT ARE THE SYCORAX PLAYING AT?
AND WHAT ABOUT ME? WHAT AM I?
YOU...?!
YOU'RE DEAD TOO!
SO HOW DO WE GET OUT OF HERE?
WE DON'T -- WE'RE GONNA FOLLOW THEM AND SEE WHERE THEY'RE TAKING EVERYONE...
OH, GIVE IT A REST, DONNA! NO ONE'S WATCHING US, YOU KNOW -- WE'RE ALLOWED TO BE COWARDS!
COME ON -- THEY WENT THIS WAY...
"I WANT TO KNOW WHAT A 'HAXAN CRAW' IS WHEN IT'S AT HOME -- I'M BETTING IT'S NOTHING GOOD..."
GILFANE CRAW...
WHAT? WHAT?! CAN'T YOU SEE I'M BUSY?
THE HAXAN CRAW IS COMING DOWN TO THE WOMB. SHALL I LET HER IN?
THAMMM!
OF COURSE YOU'LL LET ME IN -- I AM HAXAN CRAW -- I RULE THIS ROCK! THE SYCORAX FIGHTER ALWAYS OUTRANKS THE THINKER!
OOF!

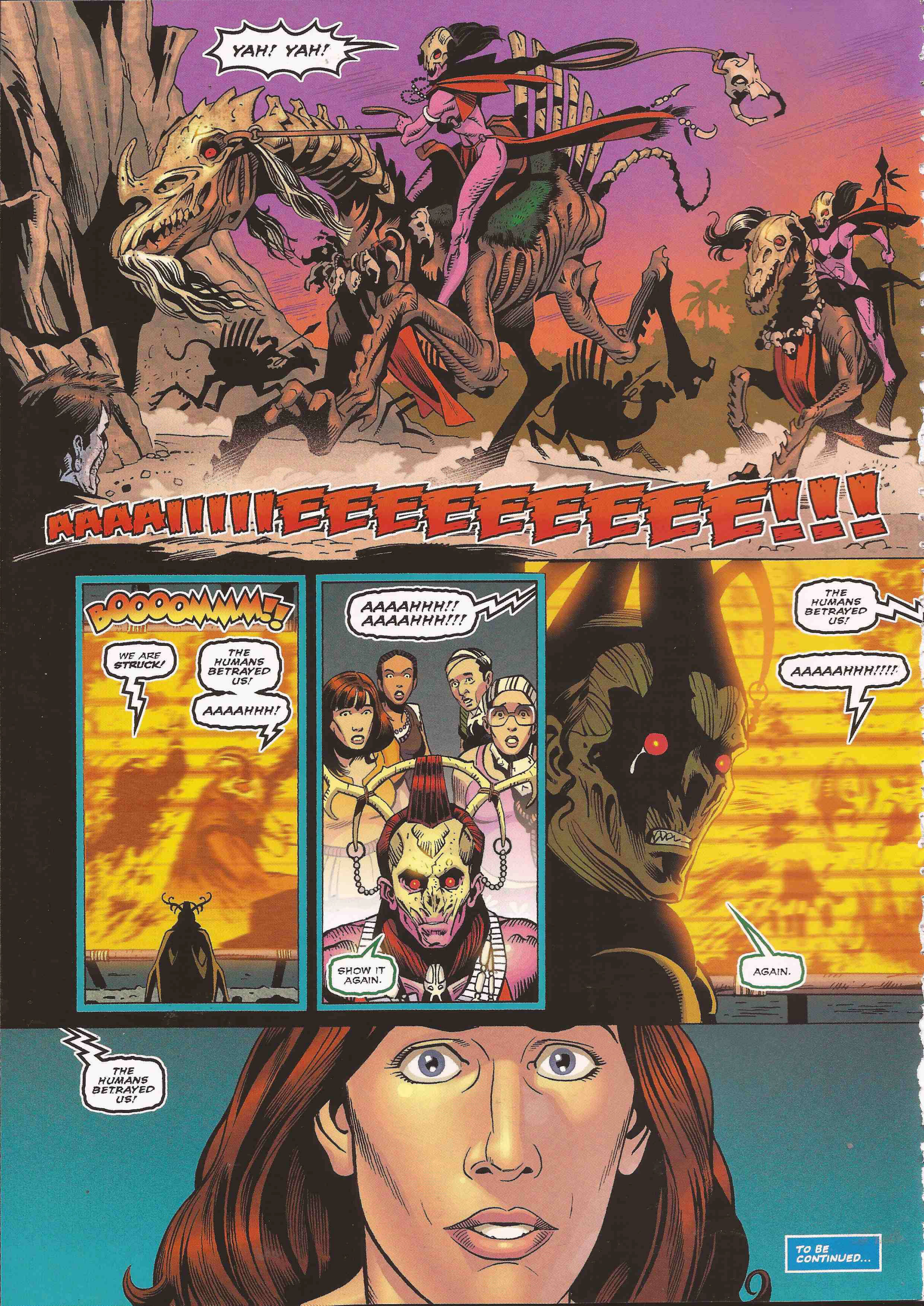

YES, HAXAN CRAW -- THE BRAIN MUST SERVE THE BRAWN -- THAT IS THE SYCORAX WAY, MY *CHILD!*
DON'T BITCH ME UP, *OLD BAG*, I AM TIRED OF COMING DOWN HERE AND LISTENING TO YOU *CARP!* THIS MORNING YOU SAID YOU HAD FINALLY SEEN *THE FORAX! YOX* -- THAT I COULD HAVE IT *TODAY!*
HAD YOU WAITED A SECOND LONGER I WOULD HAVE SUMMONED YOU. *THE ABSTRACTS* FROM THE SEA HAVE *RETURNED* -- IT IS HERE *NOW!*
AT *LAST...!*
AAAH -- MY LOVER...
MY RIB...
"NOW WE SHALL HAVE THE *TRUTH...*"
... I REMEMBER BEING *KILLED*. I REMEMBER THE FEELING AS THE SWORD WENT THROUGH MY HEART... I REMEMBER WAKING UP *BLIND* AND *NUMB* AND *COLD*... THAT WAS SO LONG AGO...
I'M A WALKING DEAD, JUST LIKE EVERYONE ELSE HERE... BUT I'M THE ONLY ONE CURSED TO *THINK*...
NO, BIO ABSTRACTION DOESN'T ALLOW FOR *FREE WILL* -- THESE AREN'T PEOPLE ANYMORE, THEY'RE *HUMAN ABSTRACTS* -- *PUPPETS*. YOU'RE *DIFFERENT*, YOU'RE... WELL... YOU'RE...
AN *ENIGMA?* HA-HA! I'M *LEE DEVERILL* -- AS IN "LEE DEVERILL, FAMOUS TRAVEL WRITER AND ANTHROPOLOGIST"...
I'M *THE DOCTOR*. CAN'T SAY I'VE HEARD OF YOU, LEE, BUT THEN I DON'T READ MANY TRAVEL BOOKS...
I THINK MY EGO CAN TAKE IT -- THERE'S ONE OF MY BOOKS IN HERE SOMEWHERE WITH THE REST OF MY STUFF...
YEP, GOT IT... "COMPLETE GUIDE TO THE CARIBBEAN ISLANDS", EH? SOMETHING TELLS ME *SHADOW CAY* NEVER FEATURED IN HERE...


WE WERE AMONG THE *FIRST* TO COME HERE TO SHADOW CAY. *SARA*... MY WIFE... THEY THOUGHT SHE WAS OUR *LEADER* BECAUSE SHE WAS THE ONLY WOMAN...
ONE OF THOSE MONSTERS HAS GOT HER SKULL ON A ROPE AROUND ITS NECK.
I'M SORRY, LEE, BUT I'M NOT LEAVING THIS ISLAND. THAT ABBEY IS PART OF THE SYCORAX ROCK AND I NEED TO GET *INSIDE*...
YOU THINK I WANT TO *LEAVE*?
THE ONLY REASON I KEEP GOING IS TO GET MY HANDS AROUND THE THROAT OF THE *DEMON* THAT MURDERED MY SARA AND SQUEEZE THE *LIFE* OUT OF IT.
WE'RE GOING INTO THE ROCK, ALRIGHT, DOCTOR...
"...JUST NOT THROUGH THE *FRONT DOOR*."
HARRY... I THINK I KNOW WHO THEY ARE! THREE YEARS AGO... ON THE *TELLY*...
THEY'RE *THE CHRISTMAS ALIENS!*
WHAT -- *THE MADE-UP MARTIANS?* NAH! C'MON, JEAN, THESE ARE THE *REAL THING*...
AAAKK!
MEN ARE NOT PERMITTED TO SPEAK IN THE PRESENCE OF *THE HAXAN CRAW!*
SHWAK!
W-WE'RE VERY SORRY -- WE ALWAYS TRY TO RESPECT OTHER PEOPLE'S CUSTOMS WHEN WE TRAVEL...
P-PLEASE DON'T HURT MY HUSBAND...


SO WHO ARE YOU AND THE DOCTOR? DO YOU WORK FOR THE GOVERNMENT OR SOMETHING? YOU'RE *SECRET AGENTS*, RIGHT?
YEAH, I USED TO WORK FOR THE GOVERNMENT...
BUT I DON'T THINK HACKNEY BOROUGH COUNCIL HAD MUCH CALL FOR SECRET AGENTS.
HAXAN CRAW! HERE ARE MORE HUMANS FOR THE GILFANE CRAW TO ABSTRACT!
WE DON'T NEED THEM, SISTER SHELK! WE HAVE WHAT WE CAME TO FIND...
THE FORAX! YOX!
AND WHAT ABOUT THE HUMANS?
KILL THEM.
NO!!!
UMM... DONNA...?
HA-HAH! IT'S *HER* AGAIN! YOU WILL LIKE THIS ONE -- SHE IS LIKE A *HUMAN* HAXAN CRAW!
REALLY? YOU ARE YOUR PLANET'S HAXAN CRAW, EH? HAXAN CRAW MEANS "THE WITCH BITCH"... ARE YOU *THE WITCH BITCH OF EARTH?*
I'VE BEEN CALLED WORSE...
YOU HAVE *POWER* ON THIS PLANET? *GOOD*, WE SHALL BITCH TOGETHER!
HEY, IT'S WHAT US REDHEADS DO BEST...
THEN I SHALL *SKIN YOU ALIVE* AND WEAR YOUR *SKULL* ON MY *HEAD*.
OR WE COULD GO FOR A CURRY -- YOUR SHOUT...


...ALL I HAVE NOW ARE *MEMORIES* AND *ANGER*, DOCTOR... THE ROUTE BACK INTO THE ROCK IS SCORCHED INTO MY BRAIN...
IS THIS A PICTURE OF *YOU* ON THE BACK OF YOUR BOOK, LEE?
THAT'S ME, ALRIGHT -- TAKEN IN HAPPIER TIMES. I DARE SAY I'VE CHANGED QUITE A BIT SINCE THEN...
QUITE A BIT, YEAH...
Lee Deverill
February 1
Zealand-bo
writer/art
currently
He has co
the Megaz
a series
dedicated
Keaton-i
Fred the
wrote an
webcomi
publishi
small pr
were co
volume
Books i
Fred th
to Courtesy C Stone
THIS IS NEAR WHERE SARA AND I FIRST ENCOUNTERED THE SYCORAX... THERE SHOULD BE A FLAT PLAIN AND ON THE FAR SIDE AN ENTRANCE IN THE ROCK FACE...
WHOAH! LEE, WATCH YOUR STEP!
WHAT IS IT... WHAT CAN YOU SEE?
PEOPLE... A WHOLE *FIELD* OF PEOPLE... ALL BURIED UP TO THEIR NECKS... LIKE A *FARM* OF THE *DEAD.*
ARE THEY ABSTRACTS -- LIKE THE ZOMBIES IN THE VILLAGE...?
I'M NOT SURE... I THINK THESE POOR SOULS ARE SOMETHING DIFFERENT...
THEY'RE VERY, VERY, *VERY* DEAD... IT'S LIKE THEY'VE DIED *HUNDREDS* OF TIMES... SO MANY TIMES THAT THEIR DEATH HAS AN EXISTENCE ALL OF ITS OWN...
THAT DOESN'T MAKE SENSE, DOES IT?
VREEEE
WITH *THE FORAXI YOX* RECLAIMED, WE WILL FINALLY SEE THE *LAST MOMENTS* OF OUR *HUSBANDS* AND *LOVERS*, OUR *FATHERS* AND *BROTHERS*...
WE CAME TO THE SOL SYSTEM IN *SEARCH* OF THEM, BUT FOUND ONLY THEIR VESSEL'S *DUST*...


WE HAVE SEARCHED FOR THE FORAXI YOX EVER SINCE...
NOW WE HAVE *THE TRUTH!*
WHAT'S SHE TALKING ABOUT?
I THINK IT'S LIKE A BLACK BOX RECORDER...
THE HUMANS HAVE TARGETED OUR ROCK -- THEY HAVE AN ALIEN WEAPON!
THEY HAVE BETRAYED US!
THERE WERE *FLIGHTS* HERE FOR A WHILE, Y'KNOW... THERE'S A 747 STILL HERE, JUST OVER THE OTHER SIDE OF THE ROCK...
TELL ME *THIS*, DOCTOR -- HOW COME NO ONE'S MISSED A *747?!* HOW CAN ALL THESE *PEOPLE* GO MISSING WITHOUT ANYONE *NOTICING?*
IT'S LIKE THEY'VE HYPNOTISED THE *WHOLE BLOODY WORLD!*
SSHHH! KEEP YOUR VOICE DOWN, LEE!
AHH... AHH...
TOO LATE...
I THINK WE JUST SET THE ALARM OFF!
THEY'RE COMING... *I CAN FEEL THE HOOVES!!!*
AAAAAAAIIIIIIEEEEEEEEEE!!!


YAH! YAH!
AAAAIIIIIIEEEEEEEEEE!!!
BOOOOMMMM!!
WE ARE STRUCK!
THE HUMANS BETRAYED US!
AAAAHHH!
AAAAHHH!! AAAAHHH!!!
SHOW IT AGAIN.
THE HUMANS BETRAYED US!
AAAAAHHH!!!!
AGAIN.
THE HUMANS BETRAYED US!
TO BE CONTINUED...

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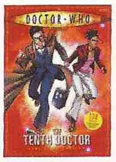

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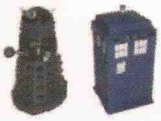

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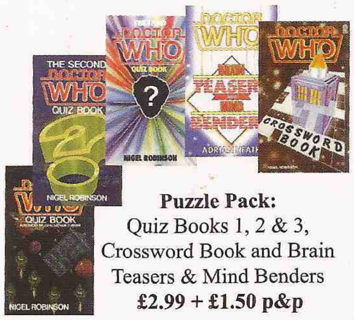

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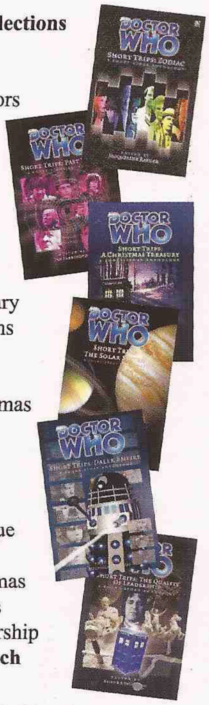

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SHADY GENT

The scares of Royston Vasey are nothing compared to the terrors of The Library! Steve Pemberton tells Benjamin Cook about his expedition into space...

Steve Pemberton, best known as one quarter of hit comedy team The League of Gentlemen, is sat on a deckchair in a car park in Swansea. He's wearing a spacesuit. As you do. "They're great, aren't they? They're like racing drivers' all-in-one overalls," he grins. "The first two or three days of filming, we had the helmets on all the time. I felt like a Teletubby. You can't quite see or hear, you've no peripheral vision, you can't have conversations with people, and it's not even worth taking off the helmets a lot of the time, because you're just about to go for another take..."

In the light of his work with The League of Gentlemen, playing literally dozens of the grotesque inhabitants of the dark world of Royston Vasey, both male and female (and those someplace in between), isn't Steve used to performing in uncomfortable, cumbersome outfits? The spacesuit can't be tougher than Tubbs' tights, surely? "Well, when you put it like that," he laughs. "Yes, this is a breeze for me. People have had to wear much worse on *Doctor Who*. We're all swapping stories and sympathising with each other. 'Are your shoulders okay? How about your back?' We should have a masseuse on set."

It's February 2008, and *Doctor Who* is filming in Swansea Library, for two Steven Moffat-penned episodes, *Silence in the Library* and *Forest of the Dead*. "I play Strackman Lux," says Steve. "He's funded an expedition to a planet called The Library – like, the whole planet is a library. It houses every book known to man. But something went very wrong over a hundred years ago, something entered The Library and a lot of people disappeared...

"Lux's father and grandfather have tried to break in to discover what happened, but it's Lux that finally manages it. He gets together a crew, headed up by River Song [played by *ER*'s Alex Kingston], and they break into The Library, and the first person they see there is... the Doctor! There are some terrific scenes of us all trapped in The Library. I was really impressed when I read these episodes. They're wordy in places, but there's a lot going on. It's working on different levels."

Was Steve familiar with *Doctor Who* before landing the role of Lux? "As a child, I grew up with Jon Pertwee and Tom Baker. I remember being terrified by an episode with a creepy Chinaman and a giant rat in it." Steve's *League of Gentlemen* co-star Mark Gatiss is known to *Doctor Who* fans already, having written two episodes, *The Unquiet Dead* and *The Idiot's Lantern*, for the TV series, and starred as Professor Lazarus in last year's *The Lazarus Experiment*. Mark and Steve – along with Reece Shearsmith, another member of The League – met and studied together at Bretton Hall College, in Wakefield, in the early 1980s...

"Mark is a big *Doctor Who* fan," smiles Steve. "Throughout the 80s, I'd hear all about the show, and its ups and downs. I remember the day they cancelled it: Mark was in tears! To someone like me, that was quite amusing, because I've not followed the show religiously since childhood. But my little boy is seven, so he's on the cusp of getting into it. Last year, I went into his school to do a talk about being an actor, and all the kids wanted to know is whether I'd been in *Doctor Who*! Kids are absolutely fascinated by it."

Strackman Lux and his team find that their visit to The Library doesn't go quite according to plan...

What does Steve's son make of his dad's role as Strackman Lux? "He's very excited. He's already taken a picture of me with the TARDIS. There are so few acting jobs that you're able to share with your children, it's lovely to be able to do that. It gives them and you that little bit of street cred." But has Steve let his seven-year-old watch any of *The League of Gentlemen* yet? "Bits and pieces. We have to watch the DVDs with my finger hovering over the remote. There's a bit in the film, *The League of Gentlemen's Apocalypse*, where my head gets blown up. I thought, is it wrong to show this to my seven-year-old son? On the DVD, there's a documentary showing how we did it, which I though would help him understand that it's not real. But I'd forgotten that the very next line in the documentary, after my head explodes, is 'F***ING HELL!' You can't win."

> "THE SPACE-SUITS ARE GREAT, BUT WE HAD THE HELMETS ON ALL THE TIME. I FELT LIKE A TELETUBBY!"

Brrr, it already looks spooky to us!

Although Steve is justifiably proud of *The League of Gentlemen* ("I certainly don't want to be disassociated from it," he stresses), he doesn't consider himself a comedian. "That implies someone on a stage with a mic, which is much braver than what I do." He describes himself as "a comic actor and writer", but admits that he's tried to steer clear of comic roles of late. "Apart from [ITV's] *Benidorm*, I've tended to do dramas. I've worked with some very, very good actors, and they say to me, 'God, I wish I could do what you do with *The League of Gentlemen*.' They really like the idea of playing these extreme characters, and writing and creating and performing their own work. But I look at them in the same way – we're all envious of each other. That's healthy. Variety is the spice of it, I suppose."

Pauline Campbell-Jones: "Would give the monsters a run for their money."

Does Steve get recognised a lot? He has a very distinctive face... "Yes, well, thank you. Is that a compliment? In *The League of Gentlemen*, we wanted the characters to be recognisable, and not for us as actors, as personalities, to throw a shadow over them. I do get recognised, but I've never pushed myself forward as a 'personality'. But we were in the bar the other night, in the hotel in Swansea, and some dad had seen David [Tennant] having a drink. He'd phoned up the wife and said, 'Get the kid out of bed!' This kid came down with a coat over his pyjamas, clutching his *Doctor Who Annual*. The dad looked around the table and said to me, 'I've been getting him into *The League of Gentlemen*, too...' The kid was like five years old, so I was a bit worried. The wife recognised Alex as well, so the little boy was having a ball getting everyone's signatures."

So which *League* character should feature in the next series of *Doctor Who*? "Well, I think the Doctor would have a tough time figuring out Papa Lazarou," chuckles Steve. "He'd be a great villain. And I'd like to see Herr Lipp be a companion – something different for the Doctor to deal with. It's not been done before. Or Pauline would be good, but she'd want to take over. She'd be no-nonsense, I think – a bit like Donna. Pauline wouldn't take any rubbish from the aliens. She'd give them a run for their money." ◆

Silence in the Library/Forest of the Dead is on BBC One on Saturday 31 May and 7 June.

DOCTOR • WHO
ACCESS ALL AREAS!

Where were you on the night of Saturday 17 May 2008? Why, watching *The Unicorn and the Wasp*, of course! **Jason Arnopp** conducts his own private investigation into the events at Eddison Hall...

MURDER *Most* HORRID

> "THERE'S ALWAYS MURDER IN DOCTOR WHO, AND ALWAYS MYSTERY. PUT THEM TOGETHER AND IT SINGS!"

"Beware," says Russell T Davies, his voice booming forth on 7 July 2007, like some kind of portentous Cloister Bell. The showrunner is delivering the brief, informal speech which precedes each *Doctor Who* Tone Meeting. All the vital crew-folk are present, including director Graeme Harper and writer Gareth Roberts.

"I love this script," Russell continues. "It's literally the closest we've come to out-and-out comedy. It's borderline pastiche – deliberately so, and cleverly so. But push it any further and we could end up with the biggest piece of nonsense we've ever put out. Play it straight, in other words. I don't want whoever ends up playing Reverend Golightly coming in and saying he wants to wear a yellow-and-black waistcoat!"

A month later, on 9 August, there are no such waistcoats in evidence on the gardens of Llansannor Court, which is acting as Eddison Hall. It's a beautiful day, and Lady Eddison's open-air party is in full swing, replete with lavish spreads (with real wasps hovering over them!) and hanging oriental lanterns. If you ignore all the crew's technical equipment and the odd mobile phone conversation, it doesn't take much imagination to believe it really *is* 1926.

This is the first story of Series Four to be filmed, so sees Catherine Tate returning to set for the first time since 2006's *The Runaway Bride*. She's pleased to have *The Unicorn and the Wasp* kicking off her schedule. "It's a slight departure from traditional *Doctor Who* episodes," she notes, decked out in Donna Noble's summer finery. "It's as much a kind of spoof of a genre, as it is a story about a time-traveller versus an alien. There's a lot of fun had from that, but I do think it's a stand-alone episode, in terms of tone."

For all the scene's picturesque gloss, there's a lot of work to be done. Graeme Harper has ten principal cast members to film from various angles, plus five footmen. "It's a big scene," nods Graeme in between the rapid-fire takes. "Very *Gosford Park*. Sometimes with a long, hot day like this you have to keep everybody driving, because they can start to wilt in the heat. But they aren't, which is great. I'm hoping we'll get it all today. Or this year!"

"I'm in the right place, in this chair," beams Christopher Benjamin, the *Doctor Who* veteran playing the allegedly crippled Hugh Forbes-Curbishley.

"Yes," laughs Felicity Jones, the *Cape Wrath* star playing Robina Redmond. "You can just sit and watch us all!"

During a brief, suggestive exchange at the party, in which servant Davenport (Daniel King) winks at Roger (Adam Rayner), Russell may as well be perched on a bough of the massive overhanging tree, chiming, "Beware!" Graeme opts to tone the wink down from its present bawdy state to something more subtle. "I'm erring on the side of the caution," he laughs. "Just so it doesn't become, 'I'm a naughty boy and you're a naughty boy!'"

With that sobering thought, Graeme turns to director of photography Rory Taylor, and tells him, utterly straight-faced, "This is a really dirty two-shot – over Roger's shoulder if you can!"

"I don't know if I was overdoing it or not," ponders Daniel. "In the audition we tried in so many different ways."

And right now, you're wondering if you missed that wink in the broadcast episode. You didn't. Come the edit, it still seemed too over-the-top and was gone, in the wink of an eye.

The next day, and we're indoors. Greeves, fetch a flannel! David Tennant has just spilt a cyanide-laced beverage all over his suit, while in the throes of some formidable "I've been poisoned" acting. This incident has onlookers rolling about.

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Flapper or slapper? Donna changes into her party frock – while the Doctor, er, stays just the same!

Once his suit has been miraculously speed-cleaned, David spends the remaining takes paranoid about repeating the blooper. "Did that look like I was taking a decent gulp?" he asks. "I was being so ginger about it!"

David's favourite detective, we later learn, is Columbo. He's shocked to hear that, when asked, none of his fellow cast members chose Peter Falk's scruffy sleuth.

"I thought everyone would say Columbo!" he frowns. "What did they choose?"

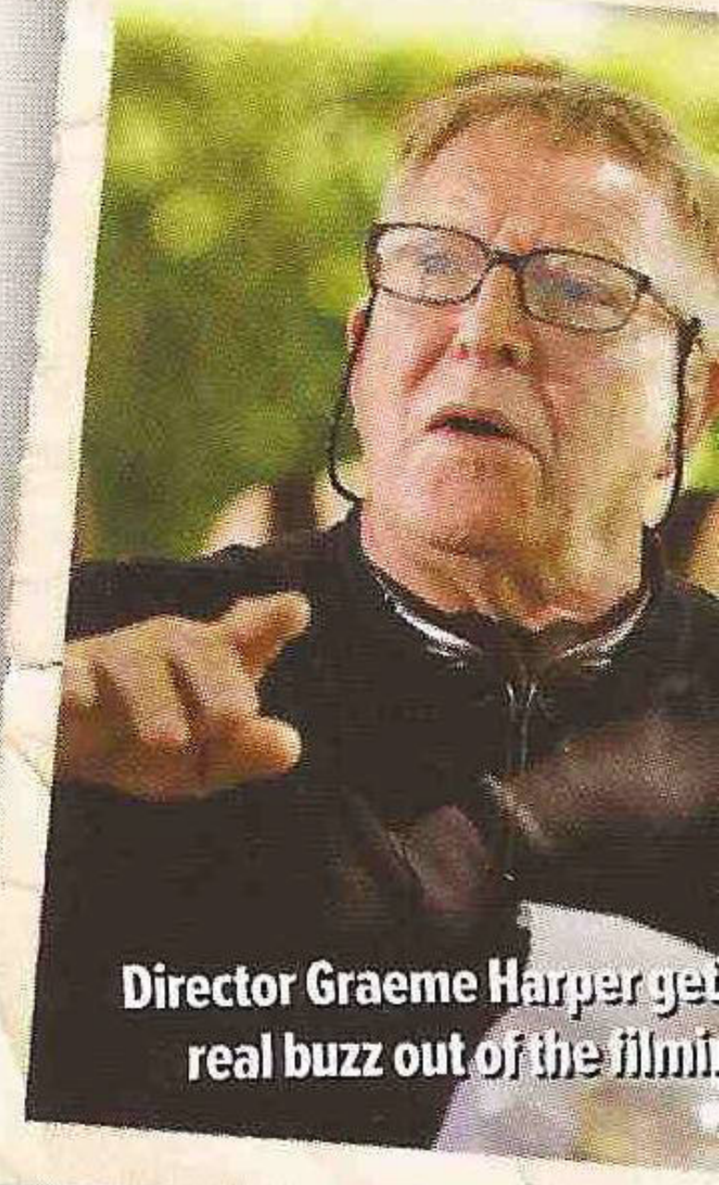
Well, Tom Goodman-Hill (Reverend Golightly) and Leena Dhingra (Ms Chandrakala) voted for Sherlock Holmes. Felicity Jones went for Dick Tracey ("He has a good hat"), while Fenella Woolgar (Agatha Christie) understandably chose Joan Hicksons' Miss Marple. Then there were some relatively obscure ones from novels.

"Oh," he chuckles, "they're just trying to prove how bloomin' exotic they are. It's like people who go on *Desert Island Discs* and choose all classical music, when actually all they've got at home is a few Beverley Craven albums. And there's nothing wrong with a Beverley Craven album! But I'm sticking with Columbo – he's just so cool. A mind like a trap, hidden in a body like a dung-heap. There's also something quite Doctor-ish about him, so that's possibly why he appeals to me."

During **DWM**'s days on set, we strongly sense this fine ensemble cast's enjoyment at being part of a classic whodunnit. Yet here's the strange thing: you feel as though *Doctor Who* has *always* embraced the whodunnit. It's only when you come to list examples that you realise they can be counted on two Sontaran hands...

"That's because the genres are very, very different!" explains Gareth Roberts. "And let me tell you, they are two buggers to smash together. The classic whodunnit develops gradually, whereas *Doctor Who* stories burst out from the very first moment. Plus, small and apparently insignificant things mean a lot in whodunnits. In normal *Doctor Who*, nobody ever says anything that doesn't carry some story or character significance. Nobody says 'Your hair looks nice' or 'I'm wearing a new perfume' or 'I'm just going to play tennis, Meglos.'

The whole dramatic core of a *Doctor Who* story is either the characters running or what Steven Moffat calls 'urgently standing'. The dramatic core of a whodunnit is a slowburn full of comparatively tiny details and misdirection."



Director Graeme Harper get
real buzz out of the filmi

Enthuses Russell: "There's always murder in *Doctor Who*, and there's always mystery, so if you manage to put the two together, the whole thing just sings! I did love [1977's] *The Robots of Death* – even though Taren Capel's trousers give the whole thing away. But trousers tend to do that, don't they? But when I first watched that, at 13 years old, I remember being immensely proud that I'd spotted the murderer, so maybe that was the point. They got us playing the game!"

"*Robots of Death* is a special case," reckons Gareth, "because it's not quite a whodunnit. We can *see* the robots doing the murders so at the start we don't think it's a whodunnit, even though all the guest characters think it is. We only learn there's somebody sending the robots out to murder comparatively late on, at which point it becomes an actual whodunnit. That's a very clever trick typical of the brilliant [writer] Chris Boucher. That story aside, it's always been pretty clear who it is all along, sadly. Apart from [2005's] *The End of the World* which pulls a nifty double bluff in about 30 seconds. And God alone knows what was going on aboard the good ship Hyperion 3 [in 1986's *The Trial of a Time Lord*]."

"We've skirted around the whodunnit once or twice," Russell considers. "*The End of the World* has echoes of that format, though really it could only be Cassandra at work. It's more of a Shedunnit! So it was about time we tackled it properly! We did actually discuss whether this episode should be called *Whodunnit?*, but it just seemed like one step too close to parody for my liking!"

As we lurk, watching the Doctor interview his suspects – David corpsing at one point when Felicity Kendal improvises a belch on top of the planned hiccup – we decide to launch our own covert investigation. You see, these people harbour secrets...

One of them was briefly tempted to commit real-life murder with a hedge-trimmer. Another has been psychologically tormented by Ricky Gervais. And yet another holds the answer to that eternally taxing question, "What is the point of wasps?"

We commence by interviewing Adam Rayner. On the catering bus. With a digital voice recorder...

Robina Redmond and Roger Eddison both have something to hide...

The Suspect:

Adam Rayner

Alias:
ROGER EDDISON
Location: THE UPPER DECK OF THE LUNCH BUS

Ah, Mr Rayner. Glad you could join us. How would you describe Roger?
He's an archetypal, dashing, 1920s man about town, who happens to be gay. Whether he knows, or anyone else knows, is up for debate.

Might Roger 'bat for both sides', a la Captain Jack Harkness?
I suspect most of those guys were just gay, but society didn't accept it and so they had to do the best they could in happy marriages. If Roger made it through the episode – which, of course, he doesn't! – he'd end up marrying someone like Robina Redmond.

Looking forward to being murdered?
Absolutely. I'm not sure if I've ever died on film.

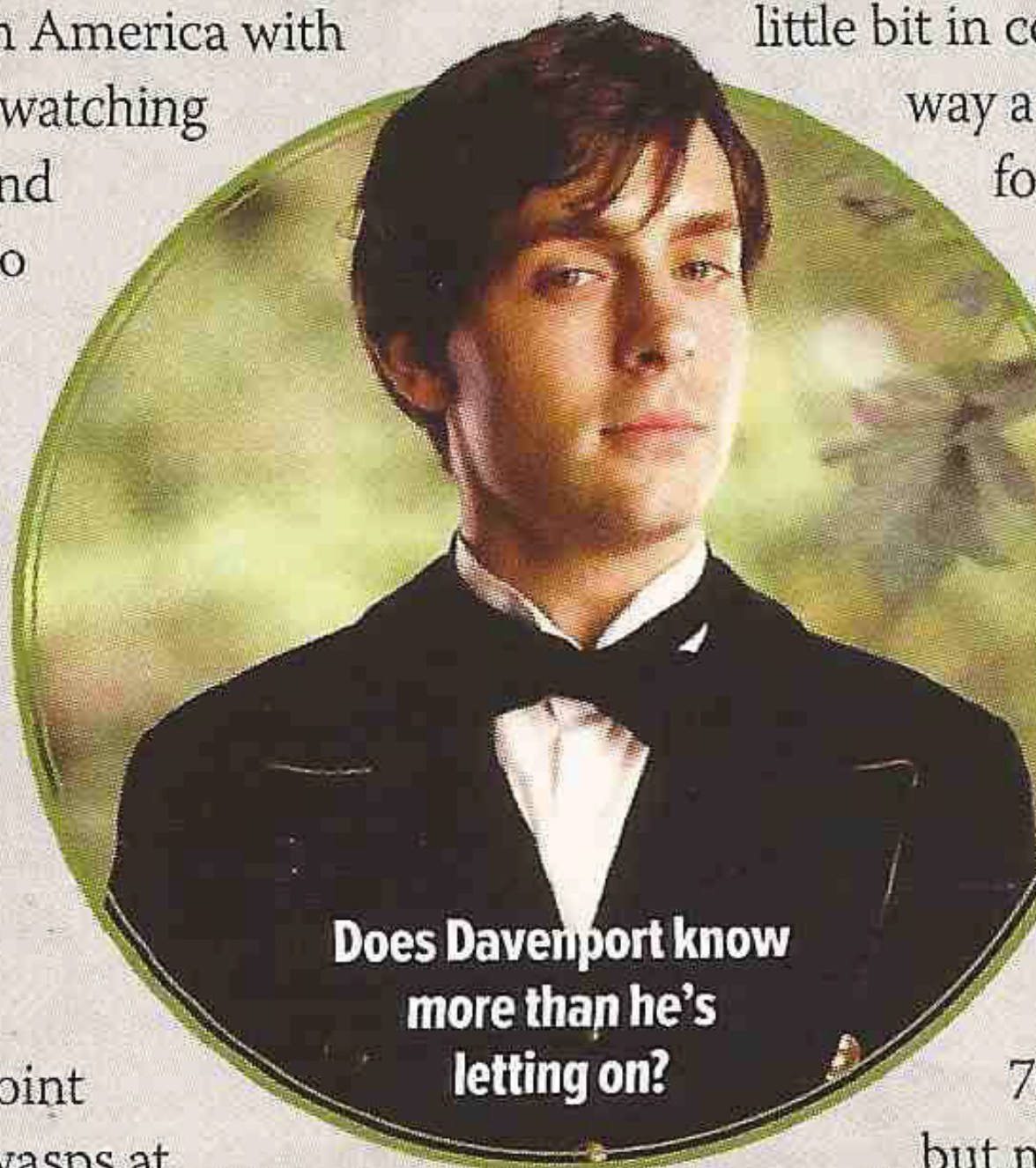
> **"A KNIFE IN THE BACK, AND FACE IN THE SOUP... WHAT A GOOD WAY TO GO!"**

Not literally, anyway. Figuratively, it's happened many times! But a knife in the back, with face in the soup – that's a good way to go.

Have you requested any particular flavour of soup?
Hmm. Something nice and creamy, I think.

Flashback time: what's your favourite *Doctor Who* memory?
When I was very young, I lived in America with British parents who were always watching British shows, like *Doctor Who* and *All Creatures Great and Small*. So Peter Davison was a big hero all round. Jump forward 20 years, and my very first TV job – the very first scene! – was with Peter Davison in *At Home with the Braithwaites*. When I told him, I thought he'd be thrilled. He said, "God! Am I that old?!"

What is the point of wasps?
In life's rich pageant, there's no point in fluffy, cuddly kittens without wasps at the other end of the scale. They balance each other out.



Does Davenport know more than he's letting on?

The Suspect:

Daniel King

Alias: DAVENPORT
Location: STANDING AT THE GARDEN PARTY

Ahh, Mr King. The script describes your character as 'a very sexy footman'. Does that put a spring in your step?
It's quite uplifting, isn't it. But of course, I've been told that a few times [laughs].

How are you enjoying this whole experience?
My nerves are still a little high and I've not been sleeping that well... but it's a *good* nervous. Working for the BBC, alongside people I recognise: that's very cool.

Just between you and us... is something going on between Davenport and Roger?
Oh, just a bit, yeah [laughs]. But Davenport's a little bit in control – not so much in a sexual way as a cheeky, fearless way. He's a footman, so if he loses his job he'll just go and be a footman somewhere else!

Flashback time: what's your favourite *Doctor Who* memory?
An episode I saw recently, where John Simm had this ageing thing and the Doctor got all shriveled up. The special effects in the 60s, 70s and 80s weren't that good, but now we've got CGI! It's up there with the standards of American sci-fi.

What is the point of wasps?
I'm sure they fit somewhere in the food chain, but I can't think where. At least seagulls clean up the ocean!

The Suspect:

David Quilter

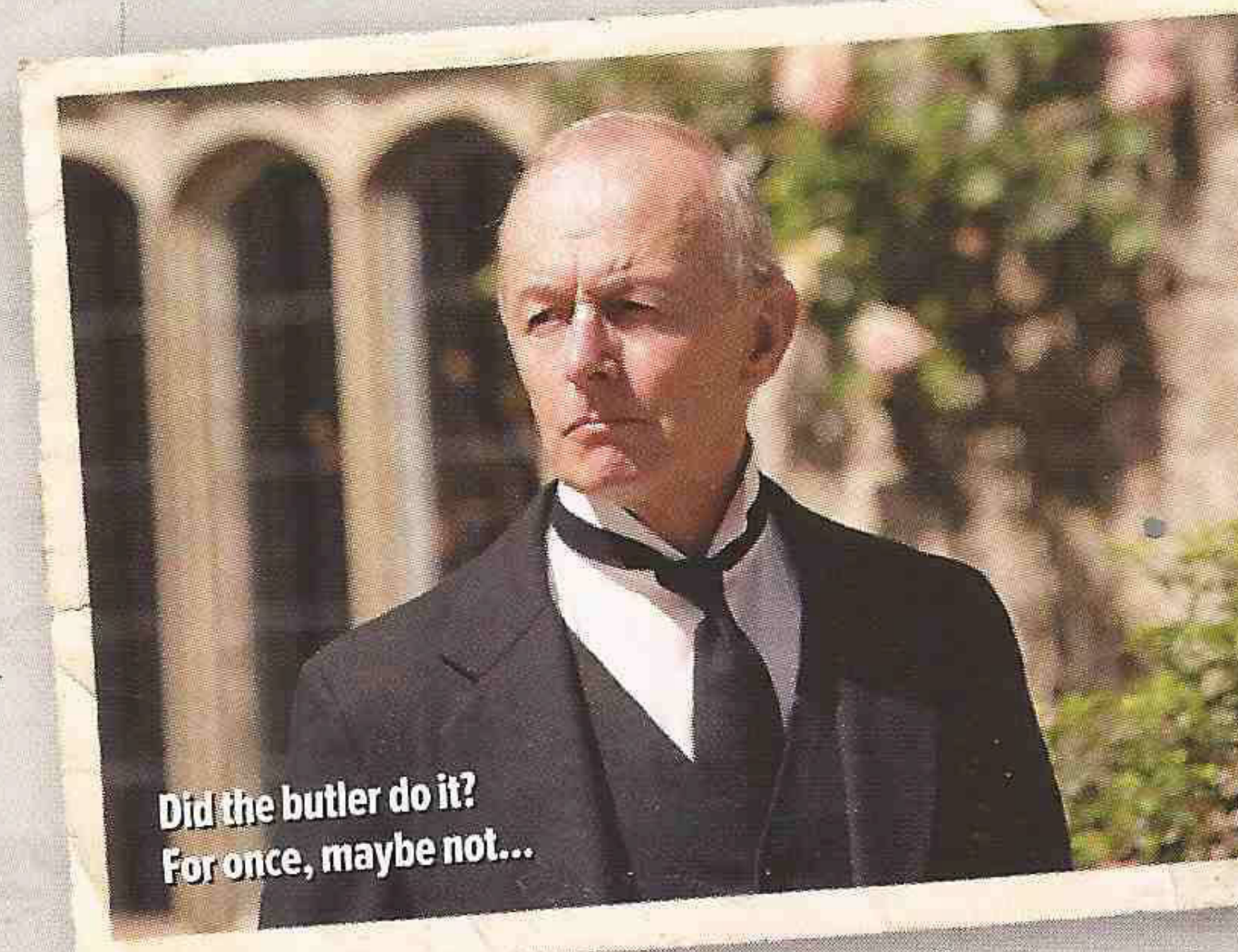
Alias: GREEVES
Location: STANDING IN FRONT OF EDDISON HALL

When you read the script, sir, were you disappointed that, for once, the butler didn't do it?
Well... no. Villains are always fun to play, but this goes against the cliché, which is good! I loved the script, and have done a lot of 1920s/30s stuff before. It's just a lovely style. The whole 'servants and masters' thing is appalling in a way, but at the same time it's elegant and stylish, with great characters.

How did you feel about surviving this episode?
Well, someone has to keep on running Eddison Hall!

Flashback time: what's your favourite *Doctor Who* memory?
Sitting in a Southwold hotel in November 1963, and watching the first ever episode! I thought it was extraordinary. I'd never seen anything like it, and I don't think anyone else had. That theme music immediately drew you into an extraordinary world. Magical.

What is the point of wasps?
To make butlers' lives a misery at open-air parties.



Did the butler do it? For once, maybe not...

Our intrepid trio discover that this killer has a sting in its tail...

The Suspect:

Felicity Jones

Alias:
MISS ROBINA REDMOND
Location: SITTING ON THE GRASS

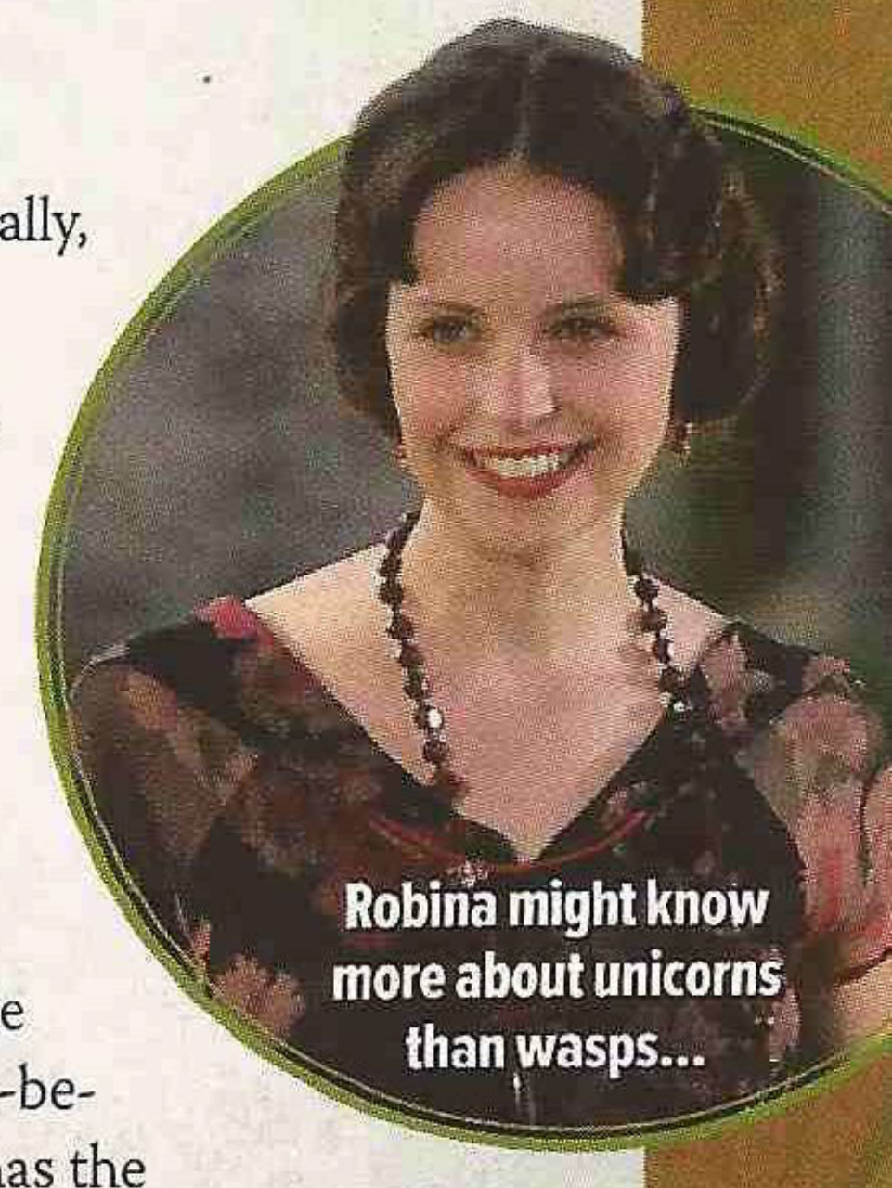
How would you describe Robina?
As in all the great Agatha Christie, she has something to hide – she's a secret cockney!

How's your cockney accent?
Very good mate, very good! Actually, that sounded a bit Australian [laughs]. I live in the East End of London, which gives you a bit of practice.

Were you disappointed not to be the killer?
I was delighted just to be a jewel thief! The great thing is that you think everyone's the killer at some point. You get a bit of pretend-to-be-the-killer acting. I think Robina has the potential to be a killer – she just doesn't need to exercise that potential in this particular instance.

Flashback time: what's your favourite *Doctor Who* memory?
Blink! That was very frightening. Those statues were *really* scary. Every time I see a statue now, I shudder.

What is the point of wasps?
To cause lots of pain and annoyance!



Robina might know more about unicorns than wasps...

The Suspect:

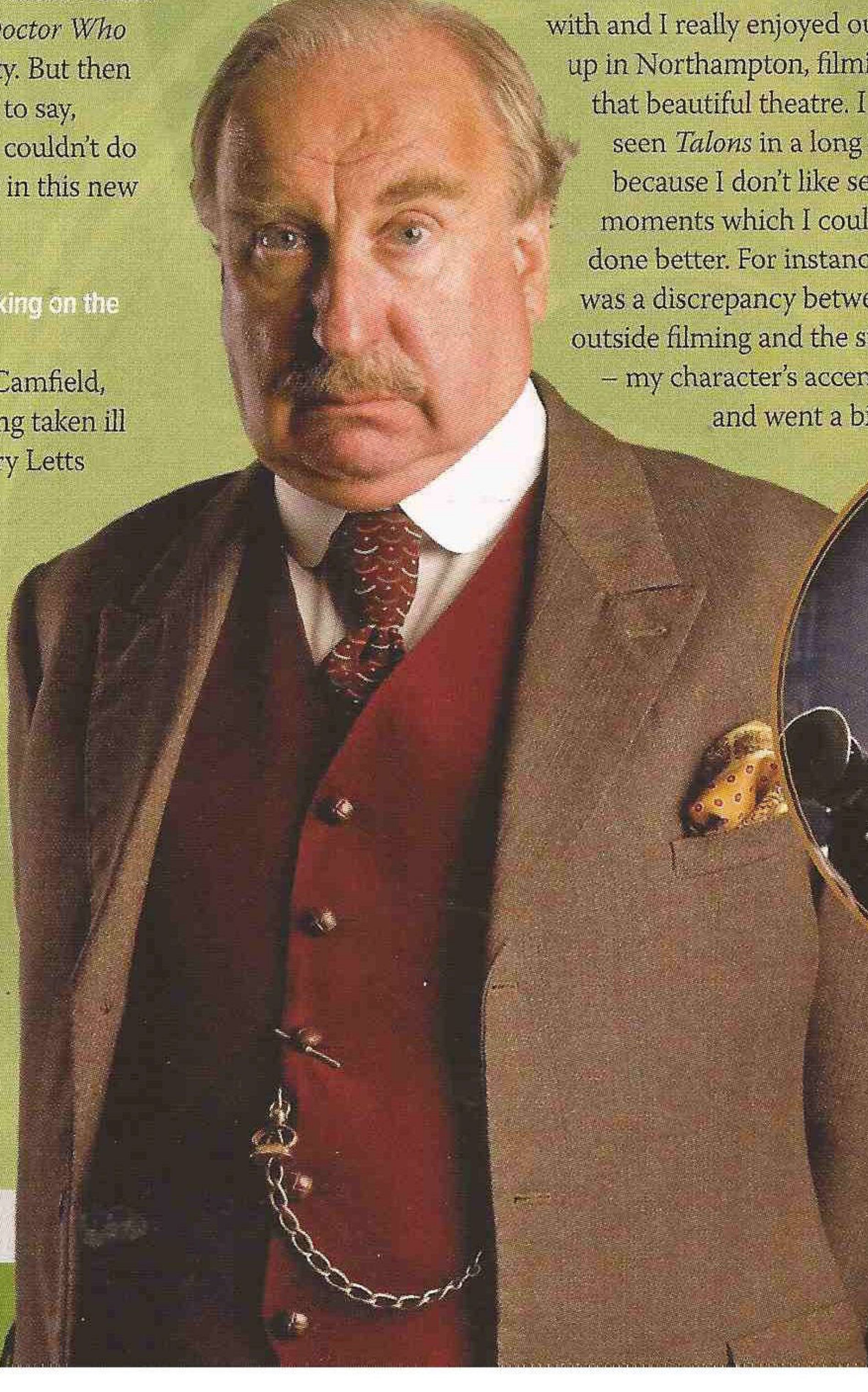
Christopher Benjamin

Alias: HUGH FORBES-CURBISHLEY [aka LORD EDDISON]
Location: A COMFY SOFA IN THE HALL'S DRAWING ROOM

Tell us, sir: how did you come to return to *Doctor Who*?
I'm not sure. I don't think I was cast because I'd been in it before. I'd often thought of writing Russell T Davies a very flattering letter, because I think it's terrific, the way he's brought *Doctor Who* back, with such success and quality. But then I realised I'd essentially be writing to say, "Please give me a job!" And I felt I couldn't do that. But now I actually have a job in this new one, I can write him that letter!

What's your abiding memory of working on the 1970 *Doctor Who* story *Inferno*?
Not a lot, apart from the Dougie Camfield, the director and a lovely man, being taken ill during filming. The producer Barry Letts took over. So *Inferno* rather came and went. I watched it with my grandchildren about 10 years ago. As far as I remember, Sir Keith Gold wasn't a great part. Whereas the chap in the next *Doctor Who* I did was a more juicy role...

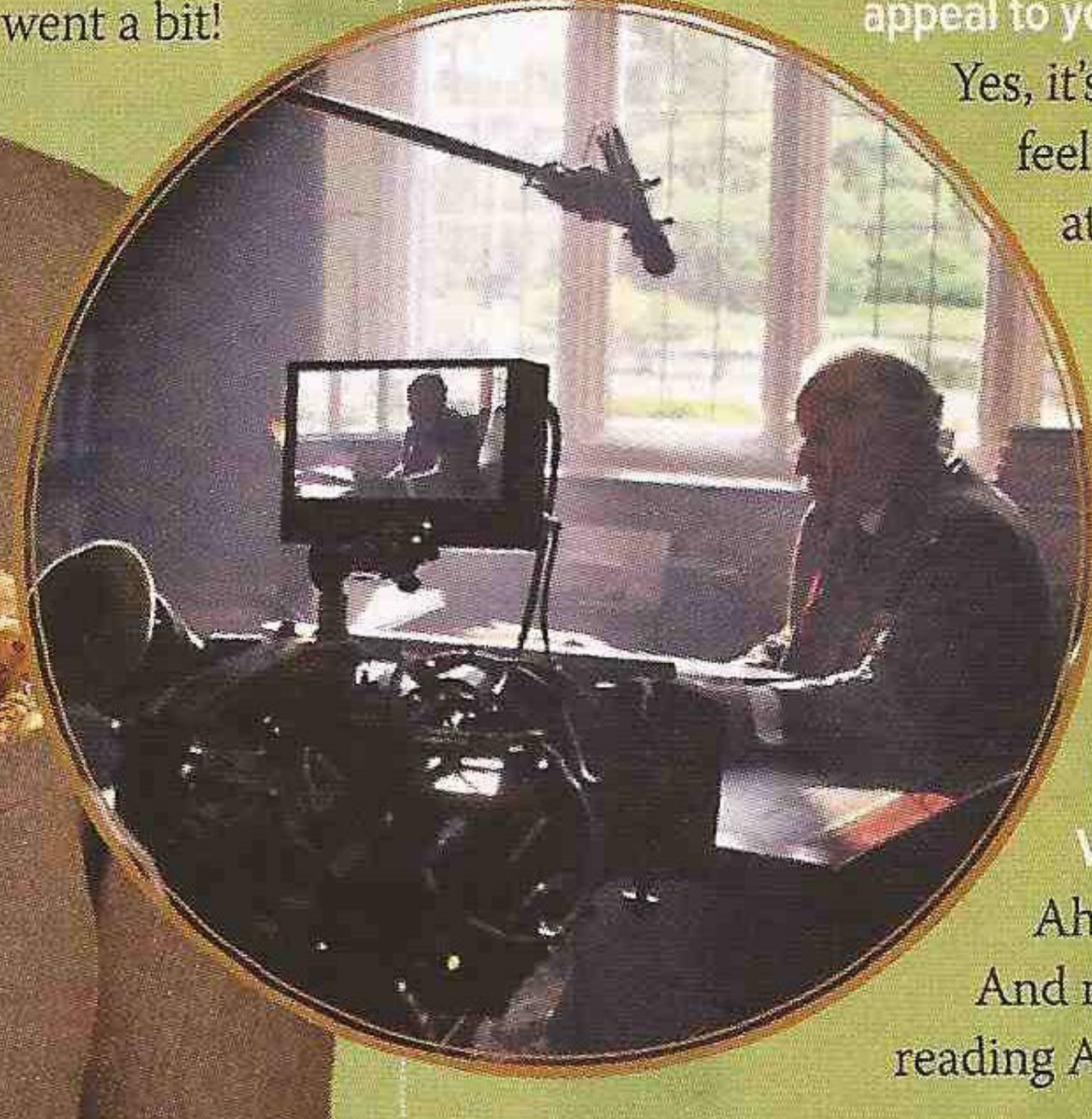
Ah yes, Henry Gordon Jago in 1977's *The Talons of Weng-Chiang*. He and Professor Litefoot remain one of the series' most popular double-acts!
Really? Well, Trevor Baxter and I hit it off. And talk about irreverence: we had to stop recording because we were giggling so much! Thank God I don't behave like that anymore. *Talons* was much more fun than *Inferno* – Tom Baker and Louise Jameson were fun to work with and I really enjoyed our stay up in Northampton, filming in that beautiful theatre. I haven't seen *Talons* in a long time, because I don't like seeing moments which I could have done better. For instance, there was a discrepancy between the outside filming and the studio – my character's accent came and went a bit!



But if I could play Jago now, I'd be red, ripe and ready for him. I'd be much better.

Flashback time: what's your favourite *Doctor Who* memory?
I think it was when Litefoot and I were stuck in the dumb waiter. I can't remember it too clearly, but I do remember laughing uncontrollably!

How would you describe Hugh Eddison?
Oh, he's a sort of crusty old ex-First World War colonel. Not the nicest of men, really. Pretty horrible. Of course, the fact that he's not really crippled is stretching belief a bit... but we can do that! It's very touching that he was pretending in order to keep this beautiful woman who he doesn't want to lose.



Does the element of whodunnit pastiche appeal to you?
Yes, it's a fascinating story. I feel it's one that's aimed at the mums and dads, more than the children. Because the children don't know anything about Agatha Christie...

But they'll enjoy the Vespiform!
Ah yes, that's true. And maybe they'll start reading Agatha Christie!

What is the point of wasps?
They've got a sting in the point, haven't they? *That's* the point of wasps!

The Suspect:

Fenella Woolgar

Alias: MRS AGATHA CHRISTIE Location: STANDING OUTSIDE THE HALL

How do you prepare to play Agatha Christie?
If I'd had time, I'd have read all 130 of her books! But I couldn't manage that. I did read *The Murder of Roger Ackroyd* and her autobiography. I'm a professional!

Who'd've thought Agatha Christie could be sexy, eh?
Well, she had an awful lot of admirers when she was younger. She was also terribly shy and couldn't really handle the whole publicity thing. There's a moment in her autobiography where she gets turned away at the door of her own party, then can't bring herself to say, 'But I'm Agatha Christie!'

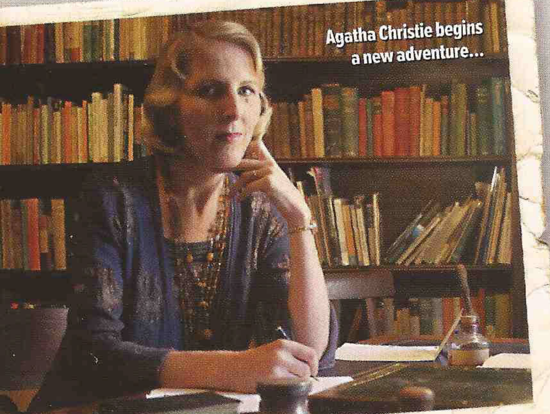
When you read the script, did you hope to be the killer?
No, I didn't – surely she *couldn't* have been! She's the one who has to figure it all out, along with the Doctor. I'm not as good as Agatha Christie, though, because I didn't twig who it was.

You auditioned for the part: were you sitting in a waiting room with a bunch of Christie-alikes?
Yes, that was hilarious. And even funnier, because there was another audition going on next door which couldn't have been more different: some guy was shouting, "I'm gonna kill your effing mother!" So I was standing there, thinking, "No, no, it's 1926! Focus!"

Flashback time: what's your favourite *Doctor Who* memory?
When I was tiny, I grew up in the States, and the only thing we were allowed to watch was *Star Trek*. And then, when we came back to England, the only thing we were allowed to watch was *Doctor Who*. But my sister and I found it *so* terrifying that we weren't allowed television again until I was much, much older!

Would Agatha be a good companion for the Doctor?
It has been suggested, on-set! I was like, 'Let's relocate to Wales! Way to go!' In her autobiography, she doesn't mention the bit where she goes missing: in a very British way, she just leaps from one event to the next…

What is the point of wasps?
If they could *make* beer, rather than just *drink* it, that would be great. But they don't. Do they eat mosquitos? If so, I'm all for them.



Agatha Christie begins a new adventure…

The Doctor conducts his enquiries. But he has his work cut out for him with this lot…

The Suspect:

David Tennant

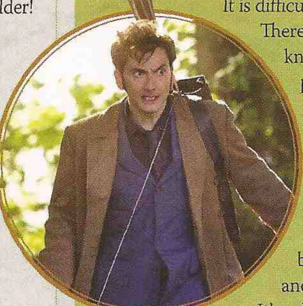
Alias: THE DOCTOR Location: SEATED ON THE LAWN, WITH TEA AND BISCUITS

When your dad Sandy's present on set, as he is today, does it change the way you conduct yourself?
It probably does make me behave myself. But he's very good at looking after himself: he'll chat to anyone. Even **DWM**!

Yes, we have 10 minutes of the man's voice on our digital recorder. Nothing incriminating.
Well, you *say* that…

We do indeed, and only because it hasn't been printed yet. Do you utter profanity in front of your dad?
I don't swear at all – I don't know what you're talking about! Besides… my dad might read this.

How does this episode's 'knowing' nature affect the pitch of your performance?



It is difficult to get that tone right. There's a danger with being knowing, that it becomes parody, self-referential… and up its own bum. So it's the balance of letting the script's joy, cleverness and wit out, but at the same time not making it *so* knowing that it becomes inconsequential and the threat becomes less. It's a delicate little one. But so far, we're on it – it's only Day Three, mind! We're aware there's a line to tread there, but well worth treading – especially in Year Four, when you want to keep experimenting with the form. It's still very much a *Doctor Who* story – and hopefully scary and thrilling too.

How's Catherine getting along?
After her first day, I was a bit worried that we hadn't made enough of a fuss of her! Because she slotted in so utterly seamlessly. I just thought, "I really hope Catherine's aware of how thrilled we are to have her back on set, and how much fun it is!" She's so great to play off and act with. It's such a new dynamic for the Doctor, too.

With a script this ticklesome, has there been much corpsing?
Funnily enough, it's often the way that rehearsing tragedy is hilarious. Whereas rehearsing comedy is really hard work!

You were having trouble keeping it together earlier, while interviewing Lady Eddison…
Felicity Kendal! Belching to cue! Given everything she brings to a role and everything we expect of her, it was so funny, every single time.

Is there any particular scene you're looking forward to shooting?
The big Miss Marple-style de-brief, where they all sit around to be exposed for the charlatans that they are. Or, indeed, the amorphic creature that they are. So that'll be fun, although it'll be difficult to shoot – it must be one of the longest scenes we've ever had!

How'd you like working with Christopher Benjamin?
It's glorious. Although I have to say, it's one of those casts where you're delighted with everybody. I've worked with Fenella a couple of times, and I'm proud to announce to the world that her casting here was my idea! I think it's the first time a casting suggestion of mine has been taken up. And Tom Goodman-Hill's a fantastic actor. He was buzzing brilliantly in the readthrough.

Flashback time: what's your favourite *Doctor Who* memory?
Hmmm, I'm gonna say… the trailers for *Terror of the Zygons*. Because I was just old enough, for the first time, to kind of know what that meant. I could only have been five or something, but I knew that the trailers meant this show that I was becoming very passionate about, was coming back on TV. I couldn't tell you what was in the actual trailers, but I think there were a few point-of-view slots through the eyes of the deer's head on the wall.

What is the point of wasps?
We were talking about that today. I'm sure they have some mysterious function in our delicate ecology, but I don't know what it is. Bees have such a specific 'product', which we mercilessly nick off them, and I suppose wasps suffer unfair comparisons to bees, because they're a bit similar. You want wasps to be as clearly useful. Someone said they eat greenfly… but that didn't come from me, in case that fact is wrong.

Lord and Lady Eddison entertain their guests.

Flashback time: what's your favourite *Doctor Who* memory?

The music is the thing that has carried through, for me. Even though *Doctor Who* has changed, the music has retained a very powerful nostalgic element. That's really clever.

What is the point of wasps?

Very little, as far as I can gather. And they don't even make a nice sound.

The Suspect:
Tom Goodman-Hill
Alias: REVEREND GOLIGHTLY
Location: ON THE GRASS

How did you feel, sir, when you first read the script?

Oh, I thoroughly enjoyed it! I've never played a vicar before – and particularly not one who turns into a giant wasp. He's a *Cluedo*-style reverend. A bit of a send-up of the classic village vicar. He tries to remain calm at all times, and appear human!

You've known David Tennant for a while, right?

Since drama school days, so we've got lots of mutual friends. I remember talking to him, just after he got the *Doctor Who* job, about how we grew up on Tom Baker and Peter Davison's Doctors. Although I'm a little older than David, so I also remember a bit of Pertwee.

Did your role in *The Office*, as nervy seminar-organiser Ray, make you immune to corpsing?

I don't think I'll ever be immune to corpsing, sadly. It's a blight. Ricky Gervais always made me corpse. The scene where I had to take photographs of him in different poses was impossible. Very, very difficult indeed. He would do everything in the book to make you corpse, which is shocking from the man who had co-directed and co-written it. He was determined to disrupt scenes at every possible opportunity. So no, I'm not immune, although I've been delighted to discover that David isn't immune either!

Is there any particular scene you're looking forward to shooting?

Oh, I really can't wait to do the transformation scene. I want to be a wasp! And I'm also looking forward to being grilled: I think I've lived for the day when someone says, "And what were you doing on the night in question?"

Flashback time: what's your favourite *Doctor Who* memory?

Pyramids of Mars: a very complete story and totally convincing. I love the mummies and fantastic things like the forcefields around the estate. The scene where the poacher discovers the forcefield makes me laugh every time! David and I were also chatting about *The Caves of Androzani*. I'd re-watched it with my friend Mike recently and was thrilled to see it was directed by Graeme Harper.

What is the point of wasps?

Oh, there isn't any. Except to give me employment!

The Suspect:
Felicity Kendal
Alias: LADY CLEMENCY EDDISON
Location: HER REGAL TRAILER

Madam! Did you learn how to belch on cue for this part?

No, no. I've used it before: this wasn't a virgin burp! I think my father taught me how to do it when I was very little. He was that kind of father!

Having starred in *Rosemary & Thyme*, how does it feel to be on the other end of the interrogation?

Oh, it's fun – a wonderful relief. The script is very well-written and that's what I liked about this one. It's hard to me to come in and do a small bit in something, unless it's this witty and clever. After being in almost every scene in *Rosemary & Thyme*, it's really nice not to have to carry it. A real treat.

How would you describe Lady Eddison?

Well, she *is* a lady. The dying breed of the British Raj. That's her, in a nutshell.

When you read the script, did you want to be the killer?

No, not really. To me, it's the whole script rather than the part. Being the killer would've been fun, of course, if the writing supported it. I was offered something else in which my character was a killer, but there was no rhyme or reason to why this woman did it!

Do you tire of being synonymous with the word 'lovely'?

Not really... the thing is, I do many, many more varied things in the theatre than on television. TV seems to stick to 'type': baddies play baddies and that's how you cast. Whereas in the theatre, you cast more for... I don't know, the talent, I suppose, or your personality. The last character I did onstage was the most monstrous woman you've ever met.

After your sitcom *The Good Life* ended, did you see co-star Richard Briers in *Doctor Who* story *Paradise Towers*?

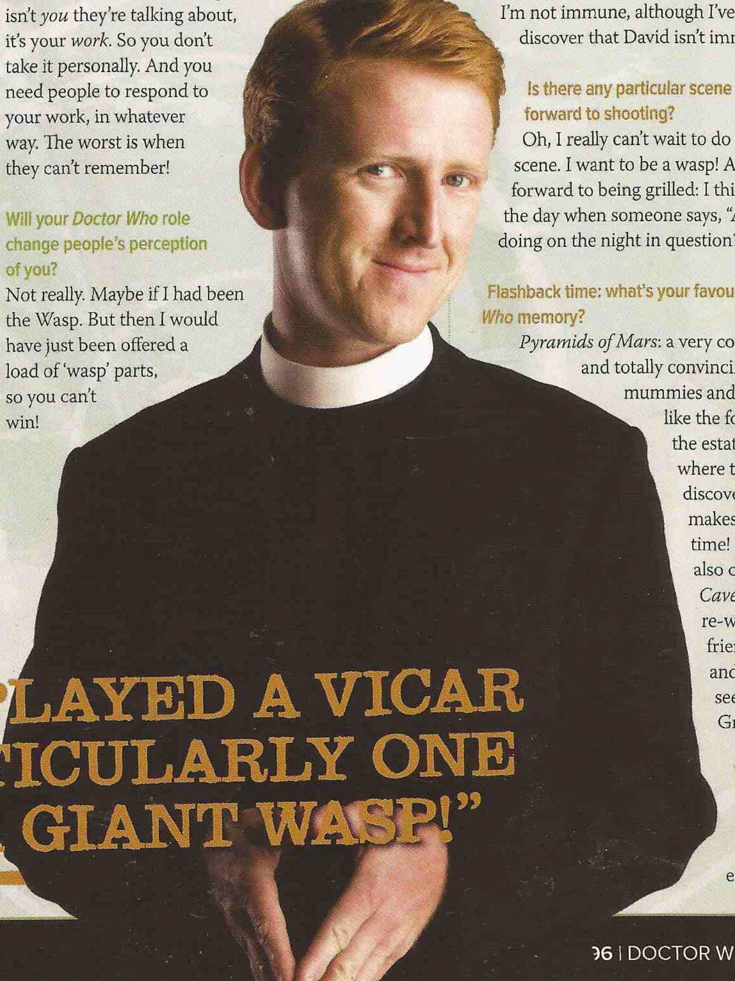
No. Somebody told me that he's doing a *Torchwood* too. I don't think I'd do both. For me, it's more fun to do things different to those I've done before.

How did you feel in the 1980s when *The Young Ones* railed against *The Good Life*?

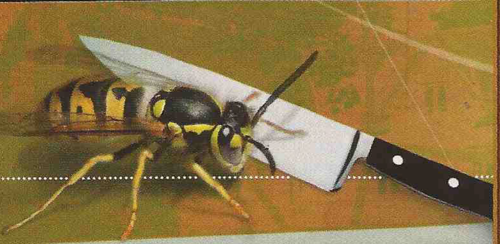
Well, with that kind of thing... it isn't *you* they're talking about, it's your *work*. So you don't take it personally. And you need people to respond to your work, in whatever way. The worst is when they can't remember!

Will your *Doctor Who* role change people's perception of you?

Not really. Maybe if I had been the Wasp. But then I would have just been offered a load of 'wasp' parts, so you can't win!



> "I'VE NEVER PLAYED A VICAR BEFORE. PARTICULARLY ONE WHO'S ALSO A GIANT WASP!"



"Murder! Murder!" Miss Chandrakala before her death by gargoyle.

THE MURDER OF ROGER ACKROYD
Agatha Christie

Lady Eddison looks for inspiration, perhaps?

The Suspect:
Leena Dhingra
Alias: MISS CHANDRAKALA
Location: SITTING IN AN OPEN-AIR MARQUEE

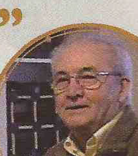
How would you describe Miss Chandrakala, madam?
She's the holder of Lady Eddison's secret and absolutely trustworthy. She's known her since they were both young women, so there's a strong connection. She's quite stern, but that's so she's never in a position where she has to tell anything – it's a way of keeping a distance.

Is being crushed by a falling gargoyle the finest death scene of your career?
The finest and first! Again, she's running to protect her mistress when the gargoyle gets her. I like the fact that her last words, 'Poor child', are ones of love and compassion. I also like the fact that it was an actual gargoyle, rather than a CGI one. It looked very, very heavy, but… [whispers] it wasn't!

Flashback time: what's your favourite *Doctor Who* memory?
I loved the Shakespeare one [2007's *The Shakespeare Code*, also by writer Gareth Roberts]. This one is kind of in that lineage, so I'm very pleased.

What is the point of wasps?
Do you know that poem, 'God made a fly and forgot to tell us why'? Wasps are a bit like that.

"WHEN DAVID GOT THE OPPORTUNITY, IT WAS LIKE A DREAM COME TRUE!"



The Suspect:
Sandy McDonald
Alias: DAVID TENNANT'S DAD
Location: STANDING ON THE GRASS

What brings you to the set today, sir?
I came down to see David. We've been having a difficult family time, which has passed, and I felt it would be good for us to get together. As you can imagine, I must be high in the list of *Doctor Who* fans! It's good to meet the people: not just the stars, but also members of the crew who I hear David talking about.

Flashback time: what's your favourite *Doctor Who* memory?
I suppose *The Christmas Invasion*. As David has said many times in **Doctor Who Magazine**, he's been a *Doctor Who* fan from the moment he was old enough to watch and take part: even before he went to primary school. As he grew up, of course he wanted to be an actor and he fulfilled that. But the *Doctor Who* thing was always there: he's had all the books and the early tapes, and still has a massive collection of that. So when Christopher Eccleston chose to move on and David got the opportunity, it seemed like a dream come true. When the Christmas episode came on, we were all together as a family and there he was, as Doctor Who. That was a very special time, which David even filmed for his video-diary on Series Two.

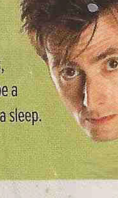
What is the point of wasps?
Wasp grubs! I'm a keen fisher, and wasp grubs make wonderful fishing bait, because everything is afraid of wasp stings. To get the grubs you have to go into the wasps' nest and grab them, and as a youngster I learned to do that. Nowadays I'd be less keen!

Murder most Foolish…

Cripes! If *The Unicorn and the Wasp*'s cast and crew had to kill someone, what would be their murder weapon of choice?

Catherine Tate: "Sarcasm."
Russell T Davies: "A great big gun, and then an axe, and then a steamroller. If I want 'em dead, they're dead. Failing that, I'd send in Jackie Tyler."
Adam Rayner: "I'm one of these disturbed individuals who'd pick someone off from a long distance with a sniper rifle! They're walking along, thinking life's brilliant and I'm a quarter of a mile away with them in the cross-hairs."
Christopher Benjamin: "I did think of killing somebody once. I was cutting a hedge, and was so infuriated by this person that I almost swung around and cut his head off. But luckily, I didn't do it."
Daniel King: "Chainsaw. Something with lots of blood and guts. If you're gonna do it, go all the way!"
David Quilter: "I wouldn't like to see myself doing it, so I'd have to leave something behind from them to trip over."

Graeme Harper: "I like the idea of killing someone with a pointed piece of ice. Then it would melt, and no-one would be able to tell how you'd done it!"
Felicity Kendal: "I suppose it depends who you want to kill! As with Agatha Christie, what is the motive? But I'd say a hammer and some powdered glass!"
Felicity Jones: "What a horrible question! It has to be poison: it's the easiest to administer and you can leave while they're dying."
Fenella Woolgar: "Kindness!"
Gareth Roberts: "I would read them the Collected Columns of Polly Toynbee and bore them to death."
Leena Dhingra: "Something not too hands-on. Poison."
Tom Goodman-Hill: "I've always liked the idea of a syringe full of air. You inject it into the bloodstream, send an air bubble to the brain and they just keel over. Surely one of the less detectable methods."
David Tennant: "Something that didn't make it too painful for them. Although, presumably I'd be killing them because they'd slighted me in some way. But I'd hope that, even in that state of psychosis, I'd manage *some* empathy. I'd like it to be a painless poison, so they'll slip away into a sleep. Either that… or a gunshot to the face."



YOU ARE NOT ALONE

Neil Harris makes a list. We all like those, don't we?

UNSUNG HEROES

Imagine you were compiling a list of all the godlike geniuses responsible for *Doctor Who*. I don't know why you would be making such a list – maybe you're stuck on a long bus journey, or you need something to keep your mind occupied while watching *I'd Do Anything* – but let's just assume that you are.

The list would write itself, wouldn't it? You'd have to include Verity Lambert, that would be the first name you'd put down. And Tom Baker. And Robert Holmes and Terrance Dicks and Douglas Camfield and Elisabeth Sladen. And Russell T Davies, he'd probably have to be on there somewhere too.

But what about all the people whose contribution tends to get overlooked? The actors, writers and directors who played a crucial part in the show's success, but who, for some reason, have not received the credit they deserve.

So come with me as I count down my Top Ten of 'under-rated godlike geniuses'. (And don't worry, you're quite safe, I'm not going to do anything bonkers like put Kylie Minogue at Number One.)

10 PETER GRIMWADE

Yes, we all know Graeme Harper was the best director of the 1980s... but Peter Grimwade worked miracles. He managed to make *Logopolis* exciting and moody. He managed to make *Kinda* spooky and magical. He managed to make *Earthshock*. And as for his writing... well, let's ignore *Time-Flight* and its strange lack of anything approaching a plot, and instead remember the time-travel ingenuity of *Mawdryn Undead* – the *Blink* of its day – and *Planet of Fire*, the rich, moving, character-driven story he built out of a series of 'Lanzarote – Wish You Were Here!!!' postcards sent to him by the producer.

9 STEPHEN WYATT

Remembrance of the Daleks might be fast-paced and action-packed, and *The Curse of Fenric* might be creepy and complex, and *Ghost Light* might be a lot of people running around shouting... but if anyone got *Doctor Who* right during the Sylvester McCoy era, it was Stephen Wyatt. Because, no matter how shoddy *Paradise Towers'* production values were, it was still the darkest, funniest and most original script the show had had for years. And it shares with *The Greatest Show in the Galaxy* a delight in the macabre; I like to think that Stephen Wyatt wrote his scripts naked and surrounded by candles.

8 PAT MILLS, JOHN WAGNER & STEVE PARKHOUSE

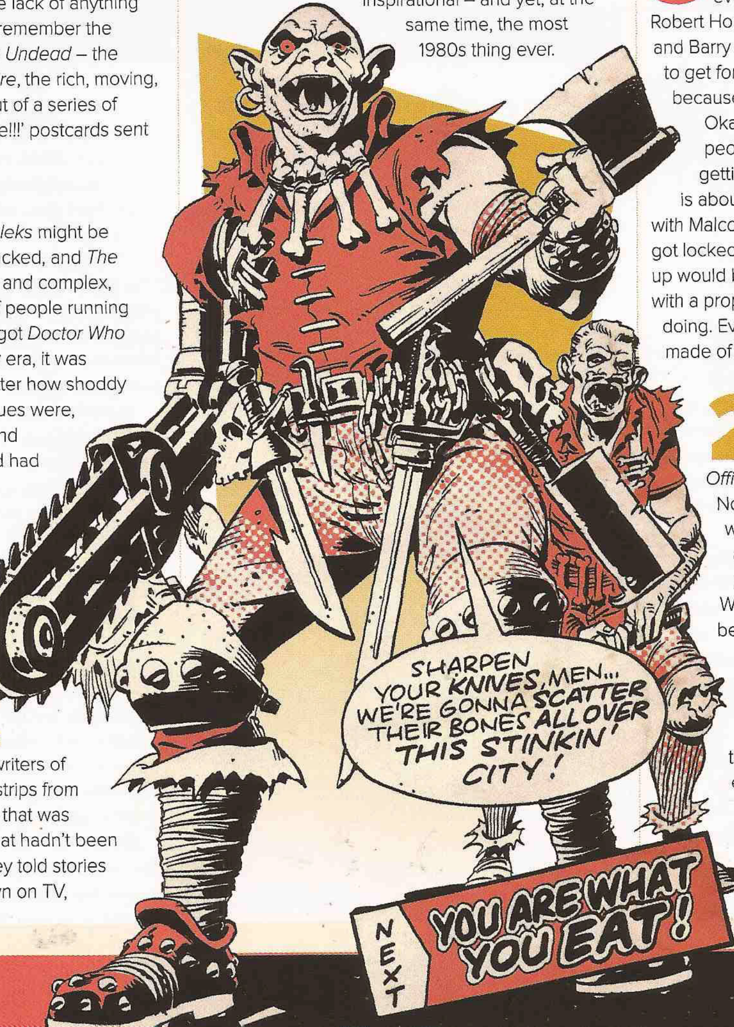
A joint-honour, this one, for the writers of the **Doctor Who Weekly** comic strips from the late 1970s. What did they do that was so great? They did something that hadn't been done before; they went BIG. They told stories which couldn't possibly be shown on TV, but which nevertheless remained true to the spirit of *Doctor Who*. They showed that *Doctor Who* was larger than we had imagined; darker, madder, and so much better. Plus – *Utopia*'s clearly a rip-off of *End of the Line*, isn't it? No? *No?* Okay, that's just me then.

7 PAUL CORNELL

Not so much for *Father's Day* or *Human Nature*, excellent as they both were. No, Paul's on this list because of his novel *Timewyrm: Revelation*. Like most 'first novels', it's terribly eager-to-impress, has far too much going on and contains gratuitous name-checks for the author's friends and favourite pop groups. But... he did it. He went from being a fan of *Doctor Who* to being a *writer* of *Doctor Who*. And the floodgates burst open, and countless others followed, all desperate to prove that if he could do it, so could they. (And some of them could, and some of them couldn't, but you can't hold Paul responsible for that.)

6 PETER HOWELL

Okay, so we all love what Delia Derbyshire did with the theme tune. It was groundbreaking, timeless, inspirational and a million other things. But I was six years old when *The Leisure Hive* was broadcast, and for me, just as *Doctor Who* is about the blue tunnel and the 'diamond logo', it's also about the heart-stopping thrill of that first electronic sting and some synthesizers going wibbly-wobbly wibbly-wobbly. Which, in its own way, is also groundbreaking, timeless and inspirational – and yet, at the same time, the most 1980s thing ever.


SHARPEN YOUR KNIVES, MEN... WE'RE GONNA SCATTER THEIR BONES ALL OVER THIS STINKIN' CITY!
NEXT
YOU ARE WHAT YOU EAT!

5 PETER BRYANT

During the mid-1960s, there was an ongoing game of musical chairs in the *Doctor Who* production office. The idea being that whenever the music stopped, the people in the room would rush to the chairs marked 'Producer', 'Associate Producer' and 'Script Editor', and thus their duties for the next week would be assigned. When he landed in the 'Producer' chair, Peter Bryant did a fantastic job... that is, until it all went disastrously wrong with *The Dominators*. At which point he suggested they play another round – only to discover, to his dismay, that all his friends had got fed up and gone home.

4 CHRISTOPHER ECCLESTON

It's a tribute to David Tennant's command of the role that, looking back, it seems odd to believe there was actually a Doctor Who before him. And yet there was, and he was brilliant. He might not turn up much on *Doctor Who Confidential*, but for a while Christopher Eccleston *was* the Doctor, imbuing the part with a gravitas it had long been lacking; playing not a circumlocutory lapel-tugging eccentric, but a damaged, insecure Northerner. Okay, so he couldn't pronounce 'consciousness', but that doesn't really matter, does it?

3 MALCOLM HULKE

It's weird, but while everyone celebrates Robert Holmes and Terrance Dicks and Barry Letts, Malcolm Hulke seems to get forgotten. And I don't know why, because the guy could seriously write. Okay, so most of his stories consist of people getting locked up, escaping, and getting locked up again – *Frontier in Space* is about nothing else for three hours – but with Malcolm Hulke, you cared when somebody got locked up, because the person being locked up would be a well-drawn, sympathetic character with a proper reason for doing what they're doing. Even if they were also painted green and made of rubber.

2 PETER PURVES

Yes, him off of *Blue Peter*, *Crufts* and that training video in *The Office*. But before he became John Noakes' loon-pant-wearing sidekick, he was Steven Taylor, pilot of the future, and for about a year in the 60s, he pretty much carried *Doctor Who*. William Hartnell was, well, not in the best of health, and wasn't giving so much a lead performance as a series of increasingly giggly cameos. But watch any of Purves' episodes, and you'll see an actor holding the show together with charm, good humour and, er, sticky-backed plastic.

1 KYLIE MINOGUE

Sorry.

THE TIME TEAM

Four fans, one mission: to watch all 751 episodes of **Doctor Who**. In order. From the start.

Compiled by **MICHAEL PRITCHARD** ● Illustration by **ADRIAN SALMON**

» EPISODES 638–639

REVELATION OF THE DALEKS

Davros hoped that the Doctor would fetch up
At a funeral parlor, then stretch up
To examine his tomb;
Then the statue would loom,
And stain his arch-foe's shirt with ketchup.

The Team are thrilled as Part One of *Revelation of the Daleks* begins. "Great start!" cries Peter. "Very reminiscent of *The Caves of Androzani*. The zoom down to the planet Necros, the desolate landscape, the ominous music."

"And the TARDIS has arrived already! A nice change!" enthuses Jac.

Peri emerges from the TARDIS, throwing her nut roast roll into a lake – which explodes! Moments later, the Doctor is set upon by a grotesque mutant – and Peri rescues him with a big stick. "Wow," says Clay. "So brilliantly directed, in the way the series generally hasn't been for a while. Plus Peri's distress at having killed the mutant and the Doctor's concern for her is wonderfully written and played."

The action shifts to Tranquil Repose, the high class funeral parlour that's the big attraction on Necros, where chief embalmer Mr Jobel is fussing over the body of the President's wife. "Oh, such beautiful colours!" sighs Peter. "After the sterile, drab Karfel, these rich golds and purples are very welcome. The costume and set design is gorgeous."

"The set-up is brilliantly conveyed by writer Eric Saward and director Graeme Harper," says Clay. "Tons of complex characters – Jobel, Tasambeker, Takis, List, Grigory, Natasha, the DJ – and in minutes you feel you know them all. And sublimely dark and witty dialogue. Eric's been hiding his light under a bushel, hasn't he?"

"*Love* the DJ," says Peter.

"The casting of Alexei Sayle is genius!" raves Jac. "In fact, the character of the DJ is great – not playing a significant part in the plot but acting as a narrator, pulling all the story threads together. A great touch."

"And the use of real pop music in his scenes is amazing," says Clay. "Dare I say it, this story is cool. There's something dirty and hip and rock-and-roll going on here – and we've never seen that in the series before! It's so refreshing!"

Cliche Counter

DEATHS ON SCREEN SO FAR

01050

ONE OR MORE REGULARS RENDERED UNCONSCIOUS

00192

ONE OR MORE REGULARS INCARCERATED

00244

But there's somebody else on Necros too – the Great Healer. "What's happened to Davros!?" Richard splutters. "He's just a head in a fish tank!"

"More importantly, what's he doing?" wonders Peter. "He's gone into business as a food producer! That's one hell of a change in character."

"It's marvellous and hilarious," sighs Clay blissfully. "The *Dynasty*-style boardroom bitching between Davros and his business partner Kara is an absolute joy! The very idea of Davros having to hide his real name and make pleasantries over the phone is outrageously brilliant."

"But what's happened to the Dalek voices?" wonders Richard. "Sounds like they have heavy colds from the winter of Necros."

"But don't they look fab!" says Peter. "White Daleks with gold trim, very stylish. They've never been better."

The Doctor and Peri, meanwhile, are shinning over the wall into Tranquil Repose. The Team gasp as the dialogue heavily implies that Peri has kicked the Doctor in the, er, family jewels. Richard exhales when the truth is revealed. "Oh, it's his *pocket watch* they're talking about!"

"Naughty and genius," says Clay.

In the catacombs, graverobbers Grigory and Natasha discover the awful truth about Natasha's father – what's left of him is inside a glass Dalek. "Another stunning visual element," sighs Peter.

Richard humphs. "Okay, I can't say I find the discovery of Stengos terribly frightening or convincing. From Grigory's comment, I assume that nothing more than Stengos' head has been placed

PETER
CLAY
JAC
RICHARD

in the Dalek. But the way it's shot you never get the sense of that. It just looks like the actor sitting in the Dalek with few bits and bobs from the local butchers' draped across his head."

"Have you gone mad?" splutters Clay. "It's written, acted, directed and lit better than almost any other scene in the series so far! When Stengos begs Natasha to kill him, his horribly mutilated mouth in close-up – it's stunningly nasty."

Jac punches the air. "Ta da! Now *every* Sixth Doctor story so far has had a significant 'transformation' theme, this time people being turned into Daleks. *It has to mean something!*"

Meanwhile Kara has hired assassin Orcini to kill Davros. 'His countenance is familiar' Orcini says of Davros. Richard chuckles. "Great line! How on earth could you forget anyone with a face like that!?" He decides to dare to venture another negative opinion in front of Clay. "You know there's a really curious split in the cast. Some of them, like Orcini and Jobel are wonderful. Others, like Natasha, Grigory and Tasmbeker seem really dire and cringeworthy."

"Tasembeker is perfectly cast!" growls Clayton.

"I agree," says Jac. "It's a great portrayal of a sad and rather unpleasant person."

Natasha and Grigory are grabbed by security men Takis and Lilt. "I think Saward's just keeping them alive so that they can be sadistically tortured," observes Peter. "But there are some great 'double-acts' here – Saward's emulating Holmes at his best."

Jac nods. "This really does seem to be a deliberate impersonation of Robert Holmes' style – the double-acts, the black humour, the references to unpleasant bodily functions. Although I guess if you're going to emulate anyone, might as well go for one of the best. As with many of Holmes' scripts, the new characters are served better than the Doctor, although I don't think he's ever been left out of the plot quite this much before."

The close of Part One sees the Doctor and Peri very definitely arrive in the story – as a giant memorial statue of the Doctor collapses on the Doctor himself. "Love Davros gurgling with excitement and contempt as the Doctor gets nearer and nearer to his trap," laughs Clay.

"I'm a bit lost," admits Richard as Part Two reveals the Doctor has merely been splattered with tomato sauce under a block of polystyrene. "What was the point of Davros doing that? The Doctor was going to Tranquil Repose anyway, so it was hardly a lure."

"Davros seems to have developed a very warped sense of humour," muses Peter. "He's certainly nothing like the character he was."

"I think it's brilliant," says Clay. "Dropping a statue of the Doctor on himself is the best way to get him hacked off. I can think of some people I'd love to do that to."

Jobel appears and takes a shine to Peri. "She has to be the most lusted after companion the Doctor's ever had," says Jac. "It's embarrassing, really. We've always known they put stuff in 'for the dads', and it's never been a particularly female-friendly show, but the attitude towards Peri shows a lot of contempt for any female viewers, especially young girls."

While the Doctor is locked up next to the graverobbers, Peri befriends the DJ. "I've been finding the DJ rather grating, but now he's dropped his public persona he's suddenly much better," says Richard. "In fact he's the only likeable character in the whole piece."

Davros offers Tasambeker a chance to become a Dalek if she kills her beloved Jobel. "Love the way the Dalek eye stalk pushes into the picture next to Tasambeker at this point," says Clay. "Very stylish. And then there's the 'sexy' computer voice that talks to Takis. It's touches like these that raise the story above the norm."

The death of Jobel – stabbed with a hypodermic of embalming fluid – draws applause from the team. "His toupée falling off as he dies is such a clever idea," says Richard. "The final indignity!"

When Orcini reaches the catacombs and releases the Doctor things start moving very fast. Peter notices something. "Natasha and Grigory are exterminated by a flying Dalek! Now that's a landmark. Shame the effect wasn't clearer, though."

All looks black for kindly Davros as Orcini plugs him full of lead – but then it turns out that no, the head in the tank wasn't Davros at all! "A decoy Davros?" ponders Jac. "Remind anyone of anything? Like, erm, the twist at the end of the previous story?"

"Plus Davros can now hover and shoot lightning from his hand!" says Richard. "Wonder when he sorted that out?"

All is revealed as the Doctor comes face to face with Davros at last. He's been turning the humans buried at Tranquil Repose into protein to feed the starving. Clay claps his hands. "I love Davros saying he couldn't tell the people what they were eating because of 'what is known as consumer resistance'! Another great line in a sparkling script."

And then things really speed up. Orcini kills Kara, rival Daleks turn up to take Davros home to Skaro to be put on trial, and Tranquil Repose and its stock of mutants and new-breed Daleks gets blown sky high. The Team are left somewhat stunned – but Richard decides to sum up first. "The Doctor and Peri had virtually nothing to do in that story and I have to say I was rather disappointed. There were some lovely directorial touches from Graeme Harper and some of the performances were good, but I thought that the Daleks were really weak and underused. The whole thing left me rather cold."

Peter goes next. "You're right that Eric Saward seemed much more interested in writing for his own guest characters. But to be fair, he did it brilliantly. It's not the sort of story I'd like to see all the time, but the production values were exceptional. Easily my favourite Sixth Doctor story to date!"

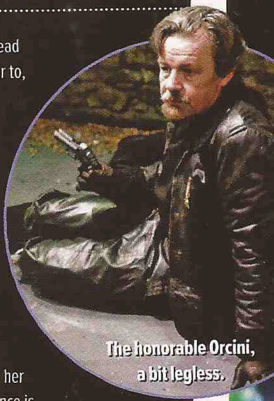
Jac is pondering. "It was very enjoyable, despite not many Daleks – and not much Doctor! – the unpleasantness of the characters and the elements of the plot being extremely nasty. But the brilliant casting, writing and direction lifted it up very high."

But the last word goes to Clay, who is bemused by the restrained response of his fellow Teamers. "One of the best stories *ever*! The black comedy elements we've seen since Colin Baker became the Doctor fell into place here; there were none of the strange shifts in tone or the flat direction of some of the stories this season. And the moral centre of the Doctor and Peri gave it real heart too – just look at the Doctor's reaction when he thinks Peri is dead. I might sound a bit silly here, but every moment of that story *rocked*, and it was – sorry – 'funky', in a way the series has never, ever been before." DWM

"This really does seem to be a deliberate impersonation of Robert Holmes' writing style!"

Peri and the Doctor consider how to render Davros 'armless. Orcini knows!

AND **YOU** SAID...

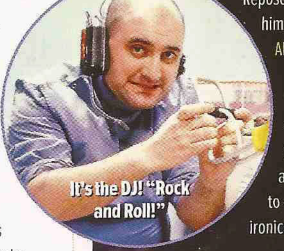

The honorable Orcini, a bit legless.

"Did they really need to have the dead woman lying in state right next door to, and within view of, the reception area? That's no way to attract customers even in a funeral home." MICHAEL MARTIN FACEBOOK

"Tasambeker is one of *Doctor Who*'s most tragic characters. Sneered at and scorned by one-and-all, hated by the object of her affections, aggressively overcompensating for her failings. Jenny Tomasin's performance is often criticised, but it just adds to Tasambeker's vulnerability and hopelessness." CHRIS WINWOOD EMAIL

"Takis distracts a Dalek for the Doctor to then let fly with a machine gun. Then worse, as Peri runs out to plant explosives on it. Shouldn't the Doctor do the distracting and the security men the destroying?" SAM BAILEY OXFORD

"If Davros hates the DJ so much, then why didn't he get rid of him the moment he arrived at Tranquil Repose? If I was him, I would order him dead as soon as I arrived!" ALEX STONE (12) EMAIL


It's the DJ! "Rock and Roll!"

"By 1985, the series had become so saturated in rematches that finding out Davros is back isn't as fun as finding out what he's up to – which is just as it should be, ironically!" JAMIE BOYD FACEBOOK

"With body-stealing, cannibalism, patricide, murder with medical instruments, and allusions to adultery, even necrophilia and incest, *Revelation* is not early-evening family viewing. It's *Doctor Who*'s most morbid story and on this evidence alone it's hard to argue that the series didn't need the rest and rethink that followed." BERNARD TRING EMAIL

The Team will be taking a break in **DWM** 398, but in Issue 399, they will be watching the Parts Five to Eight of *The Trial of a Time Lord*. Let us know your comments by emailing us at *dwm@panini.co.uk* (marked 'Time Team' in the subject line), or via our Facebook page, by 31 July 2008.

ALL OUT WAR!

UNIT versus the Sontarans. Which means *FIGHT!!!* Jason Arnopp dives for cover as battle begins...

This is a breaking **DWM** Newsflash: in the time it's taken you to turn from the last page to this one, we have received reports of full-blown war breaking out in Pontypool, Wales. Although it's Guy Fawkes' Night 2007, our sources suggest that this is far more serious than a fireworks party spiralling irresponsibly out of control. Needless to say, we'll be there in the thick of it, bravely and selflessly risking our own lives to bring you every single scrap of combat-news available. RAT-A-TAT-TAT! Automatic weapon fire rings out as **DWM** News arrives in the very eye of the storm, armed with only a notepad and the simplest of pens. The frequent skirmishes appear to be centred on the Usk Valley Business Park – a large complex of factory-style buildings almost entirely surrounded by fields.

"ARGGGGH!" War victims tumble to the ground, in the throes of death. As best we can make out, gunfire is being exchanged between two rival factions: black-clad, red-capped soldiers and bizarre, diminutive humanoids in blue battle armour. We slip inside the Business Park, narrowly dodging concentrated bursts of hi-tech pulse-fire, to investigate further...

BOOM! Your reporter dives heroically for cover as a massive fireball rips through the building, and debris flies everywhere. Two of the squat, alien-looking figures are thrown backwards by the force of the blast, although curiously their fall is broken by fortuitously-positioned crash mats. Curiouser still, another crew appears to have beaten **DWM** News to the punch – there are at least two cameras set up, filming the terror! To cap it all, a noticeably calm Scottish gentleman stands nearby, wearing headphones, watching the mayhem intently.

"Cut," says Douglas Mackinnon, with a faint smile. "Lovely. Thank you."

Realising that this apparent warzone is, in fact, one of the sets of *Doctor Who* episodes *The Sontaran Stratagem* and *The Poison Sky*, **DWM** News brushes the debris off itself, calms down and has a cup of tea.

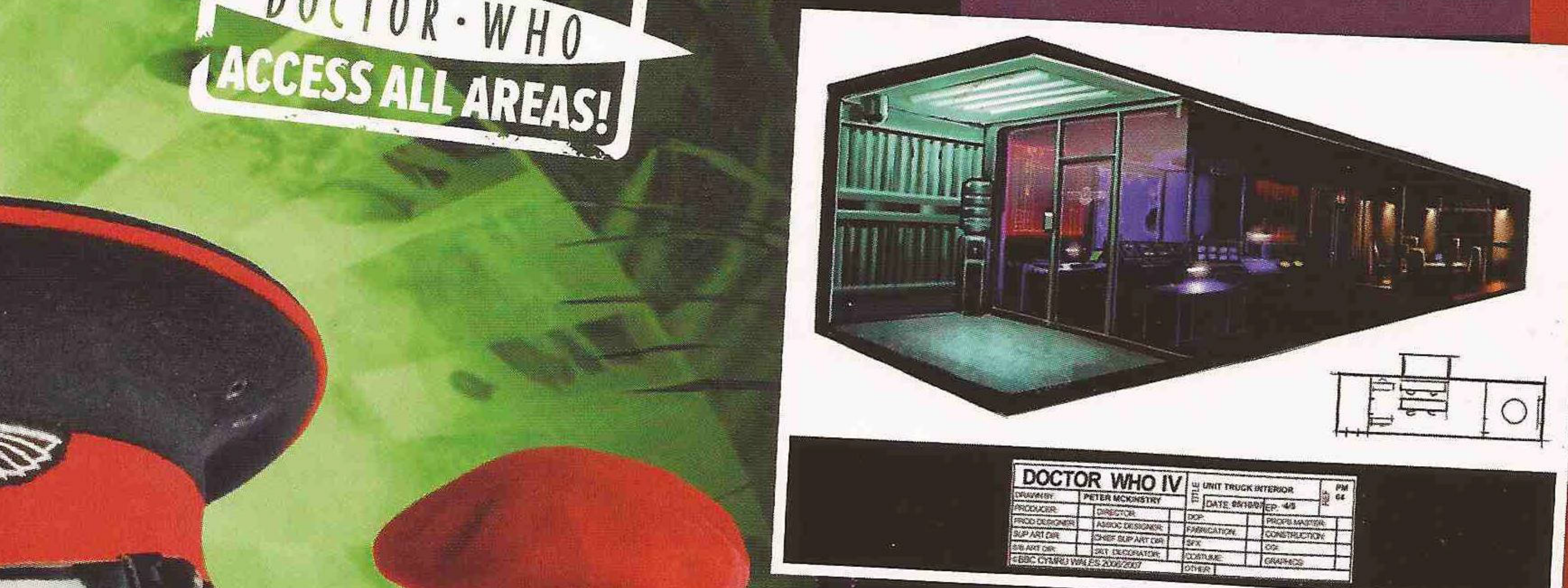
The massive fireball we just witnessed arrives at the climax of *The Poison Sky*, thanks to a blast from the *Valiant*. Hooray for the *Valiant*! This closing instalment of a two-part Sontaran story is *Doctor Who* at its most Hollywood-spectacular, with effects which presumably challenge all concerned to the very limit. Don't they?

"Stunts are the least of my worries," admits producer Susie Liggat, calmly holding a grenade-launcher to **DWM**'s head. "In my experience, those are the most achievable elements. To me, it's more about doing the Sontarans justice, for both fans and new viewers. They're so iconic, so that's quite a burden. We want people to be excited and believe in them, so that's been the big pressure. The run-around shoot-'em-up stuff is fine. The drama and emotion of a story is always much harder than getting 100 soldiers to run in a line and get shot."

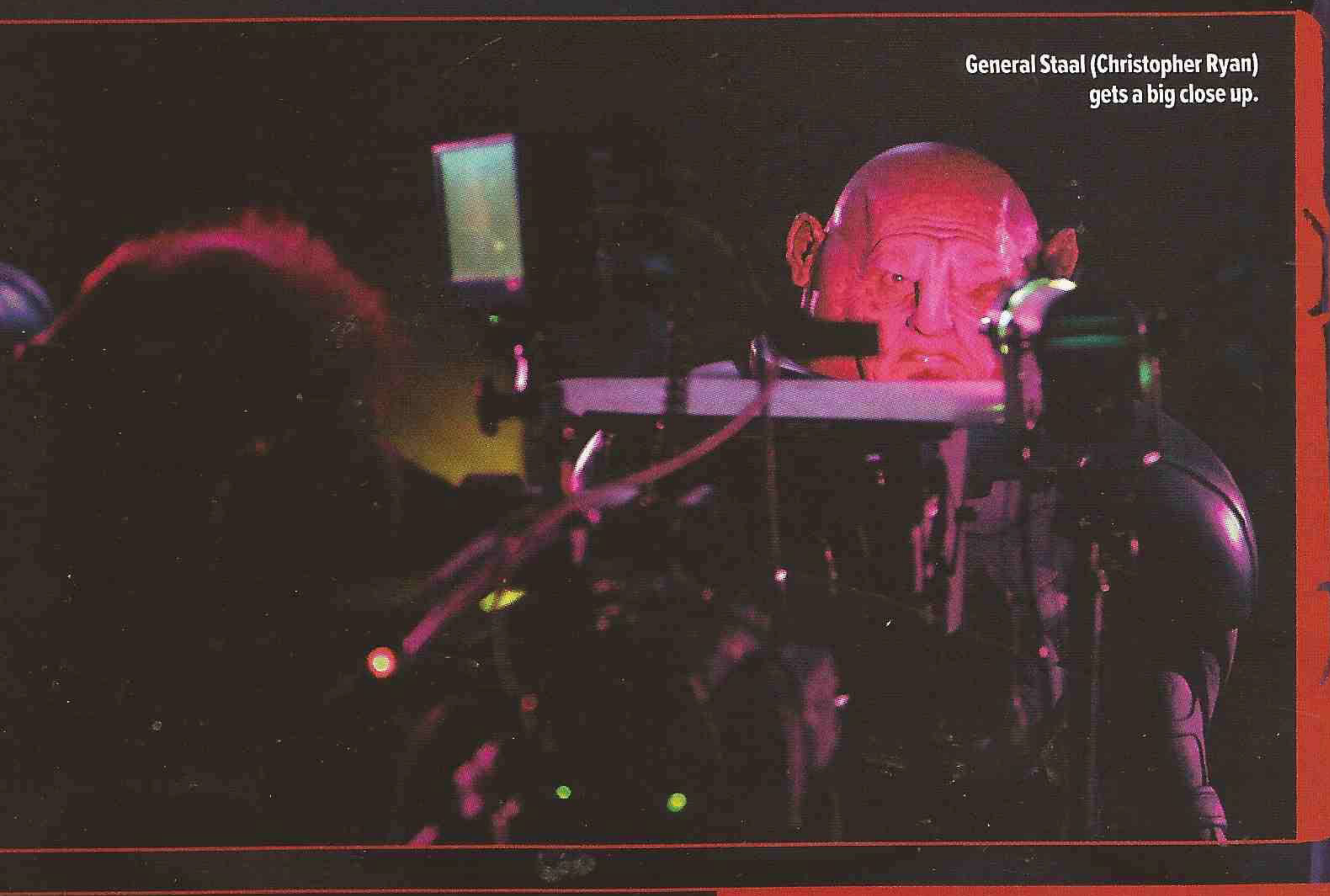
"*Doctor Who* keeps getting bigger and bigger, every time," marvels Any Effects maestro Danny Hargreaves, standing in a field surrounded by smoke which pours from one of his own machines. "Funnily enough, the hardest thing is this smoke, because you're at the mercy of random wind! But on this story there's everything from explosions to bullet hits. We thought Rome was challenging on *The Fires of Pompeii*, but this is like *Saving Private Ryan* – with Sontarans. I was getting a bit carried away in the Tone Meeting – I asked Russell what colour blood Sontarans would have. He said, 'No, Danny, *no*!'"

"We're not interested in bloodlust," says Susie. "There's no glamour in the war: it's not big and not clever. There is another way, and that's always there with us."

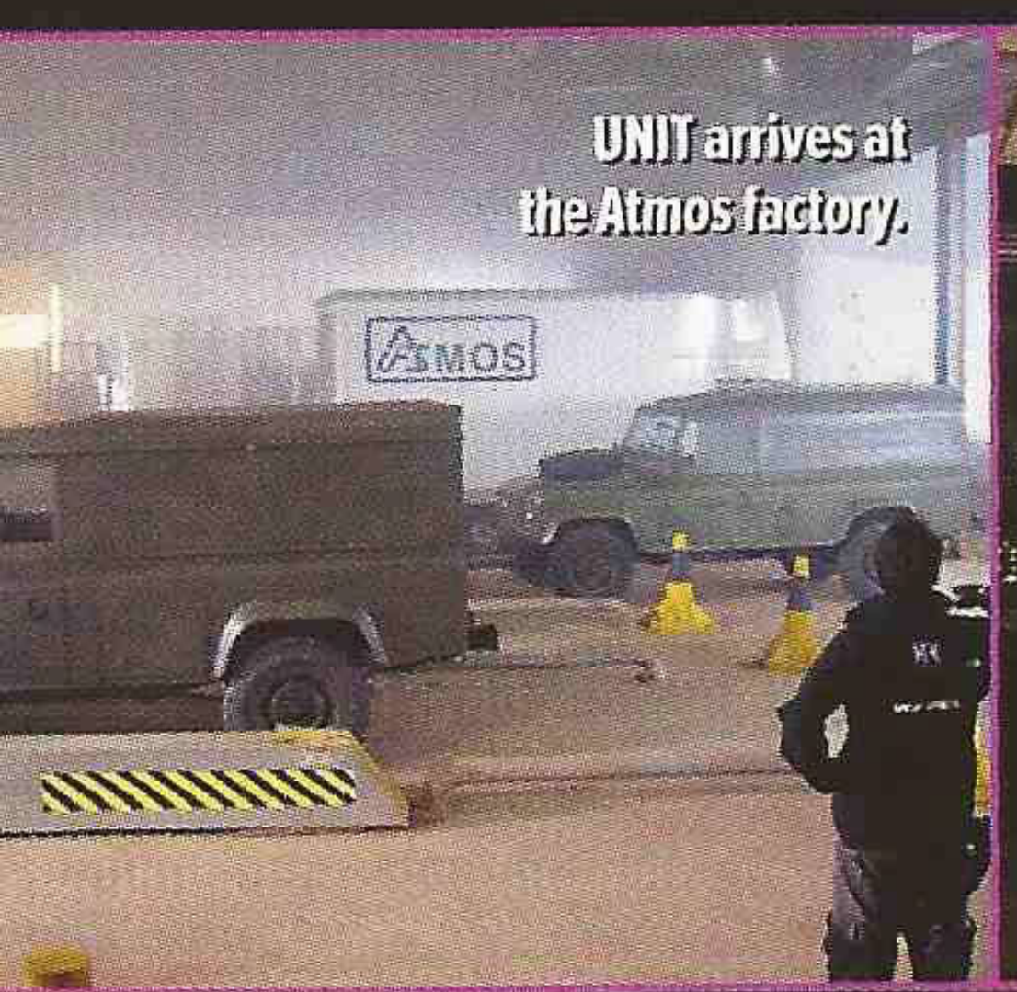
Director Douglas has a wicked right-hand man in First Assistant Director Francesco Reidy, with whom he has worked before. The pair make a great double act: you can tell that they communicate with an in-built ▸



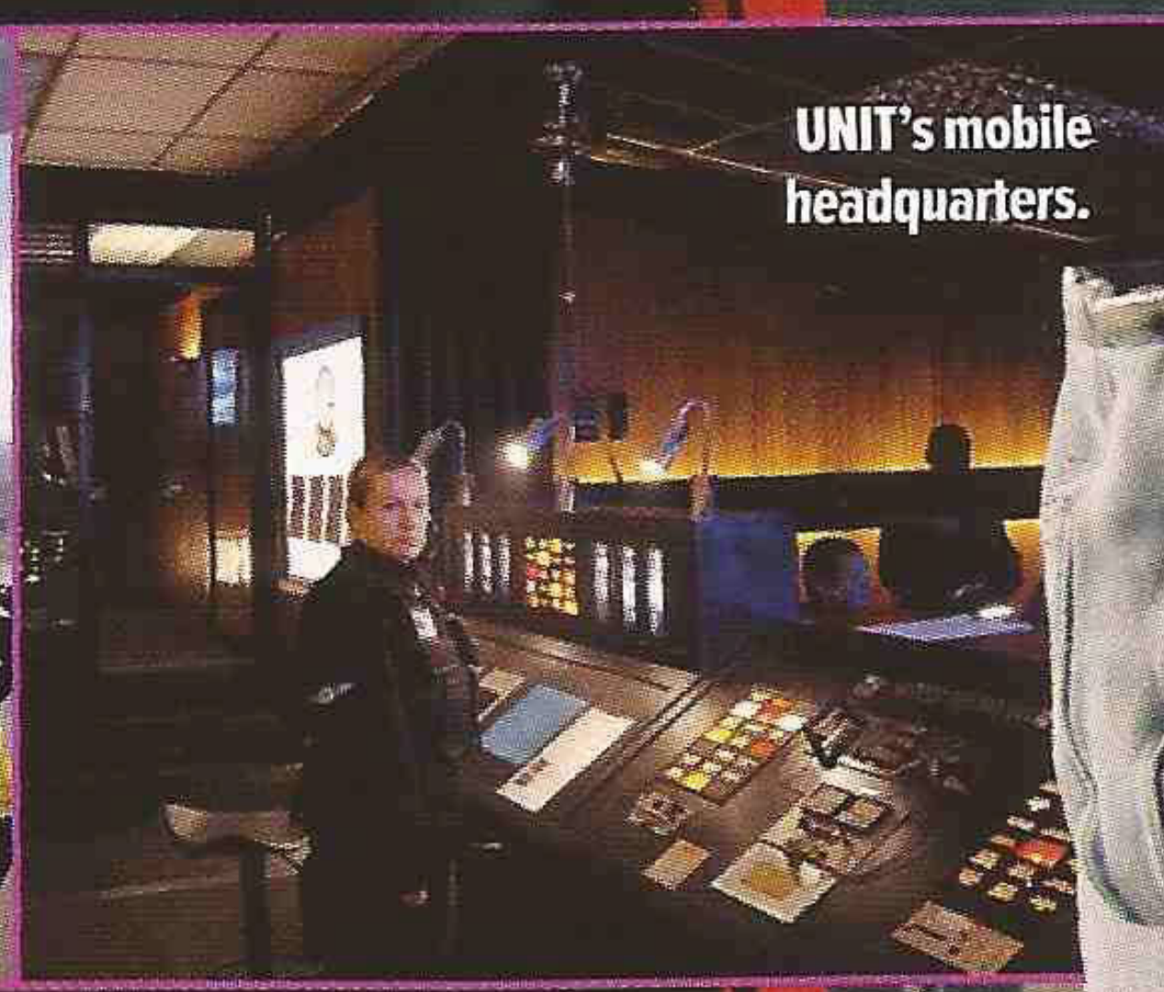
U.N.I.T.
Col A. Mace


General Staal (Christopher Ryan) gets a big close up.

"THERE'S EVERYTHING FROM EXPLOSIONS TO BULLET HITS..."



UNIT arrives at the Atmos factory.



UNIT's mobile headquarters.

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The team prepares for a take.

short-hand. "Francesco and I have been through many productions," says Douglas, as the crew moves away from the fireball set, job done. "We do indeed have a short-hand: I tell him to do something and he does it! Ha! But no – we've been working together for seven or eight years now."

Douglas describes that fireball as, "really good. The fact that we had a couple of Sontarans there was great. You'd normally have stuntmen for that moment, but two of the regular Sontaran guys handled it really well. Interestingly, the fact that they slightly staggered the falls made the shot seem more alive, like the blast had a second wind. That was to our advantage. In the edit, we could potentially double or triple the action, with multi-angles. You'll often double-cut something for exaggeration. Plus, we can also add CGI fire, because we have the basis of a real fireball to use."

The Sontarans chosen to be fireballed were Jack Steed and Nick Kellington, who are now psyched by the experience. They were most likely selected because of their previous form: Jack enjoyed "stand-in work" on the film *28 Weeks Later*, while Nick has experience in "animatronics and creature work."

Did any part of their minds think, "What if we really do get scorched to a crisp?"

"Nah, I don't think that half of me brain works!" grins Jack. "I'm easy going. I wouldn't mind doing a high fall. Maybe out of the Sontaran spaceship."

Danny is also pleased with the final effect, having triggered the fireball five times this afternoon, including one test-blast as a dry-run demonstration for Douglas' approval. "It's exactly the same as the Martha's flat fireball in *The Sound of Drums*," he says. "A classic example of the same effect being used in a totally different location. But it's a big process and a lot of work: I don't just turn up and press the button!"

Two men are about to face each other. One has a head like a potato. The other has the head of Rupert Holliday Evans. Yes, the crew are about to film the climactic stand-off between Commander Skorr (Dan Starkey, who we met last issue, continuity fans) and UNIT's Colonel Mace.

"I'm going to love it," beams Rupert. "It'll only be the second person I've killed in 22 years!"

In case any maverick, trigger-happy law enforcers are reading this, Rupert is, of course, talking about fictional characters. He's very excited to be here today.

"Above anything else, Mace is professional," he says. "He loves his men and is resourceful. Sometimes he's flying by the seat of his pants, because he's dealing with things he has no experience of. I like to think he comes from an Army background. He's blazing a trail here at UNIT."

Rupert is well aware that Mace is essentially the new incarnation of vintage UNIT chief Brigadier Alastair Gordon Lethbridge-Stewart. "I'm sure Mace has had some guidance from the Brigadier," he says. "At one point, I mention that the Brig is stranded somewhere in Peru. So it's fantastic to be doffing my cap to the guv'nor! He's someone I hold in incredibly high esteem. I'm the new kid on the block, and I can't drop the ball, because Nicholas Courtney is the man. Oh my lord, respect is due. My era is Jon Pertwee and Tom Baker, so I remember stories like *Planet of the Spiders*, which was a major one for me... and I remember *The Sea Devils* vividly. And Roger Delgado as the Master. I also used to read the Target books."

In contrast to Colonel Mace's military enunciation, Rupert is Lambeth-born and softly spoken, with a South London accent.

"My father speaks with received pronunciation," he says. "He's an 82-year-old retired headmaster and is very much old-school. So there's probably a bit of my old man creeping in! He was in the RAF, too. You can't have someone too posh, though, because it might alienate the viewer. Mace has to remain accessible and contemporary. It's very nice to have a touch of class coming through, almost as a mark of respect to Lethbridge-Stewart, but Mace has been to Sandhurst and is certainly from a military family. As soon as you put the costume on, of course, that also helps!"

Shockingly, this is the second *Doctor Who* role that Rupert has been offered: he turned the first down! "I auditioned for *Doctor Who* in June, for *Voyage of the Damned*, but it was in competition with a theatre job in Edinburgh, and I hadn't done theatre in ages. So I decided to go and do some theatre in Edinburgh instead! Of course, everyone said, 'You're absolutely crazy. You don't turn down *Doctor Who*!' I got grief from all quarters, including my wife! So I was delighted to get a second chance – and for a great role!"

As the tension builds before the Skorr/Mace face-off, Dan Starkey awaits his fate with relish. He happily endures Douglas filming him for his son Thomas, plus Rupert posing for a photograph while aiming a gun at him (as Private Harris actor Clive Standen, in turn, points a gun at the back of Rupert's head, without his knowledge. Boys, eh?).

"I'll try to think of different ways to kill you," Rupert tells Dan. "At the moment, I'm putting a bullet through your ear."

"I love the fact that I have the name Skorr the Bloodbringer," Dan grins. "Plus, the fact that, when Skorr finally goes to battle, he goes ape! Completely mental. He enjoys his job, and of course dying in battle is perfect to him. Death is a Sontaran's Christmas and birthday present, all rolled up into one! Or their Cloning Day present..."

The Sontarans' fearlessness is unnerving, both in terms of adventure-romp excitement, and parallels you might choose to draw with the real world.

"That's used very well in this script," says David Tennant. "The whole idea that war is all, and that death can be noble. It makes them less human, doesn't it, because all their values are specific to Sontar."

"I don't know if the Sontarans can be seen as a metaphor for a particular psyche," Susie muses, "but their desire for war and glorious death is maybe about a certain kind of extremism: where one is prepared to die for their blind faith. That's what's important about what the Doctor stands for: negotiation and understanding. Putting yourself in someone else's shoes is very productive."

The pair's on-camera confrontation goes splendidly well, with Skorr enjoying his glorious demise. "I loved it," says Dan as he's helped back onto his feet, while Rupert announces that he is, "delighted to rid the Earth of this horrendous terrorist!"

Watching the scene, though, reminds **DWM** that UNIT and the Sontarans both have a code of conduct. A sense of honour. Are the two sides really so different? Joining David for dinner-time desserts (he brings the desserts; **DWM** makes the tea) we ask for his take on the matter.

"The Doctor's anti-military stance throughout the story is clearly showing that parallel a bit," he considers, "with his insistence that we don't need guns and all this ammunition. Although, of course, the Doctor did work for UNIT! It's quite a grey area, where the Doctor stands on all that. He obviously doesn't like to get his hands dirty. There's also the whole situation with Martha. I think he's very proud of her for being there and doing what she's doing. But he's maybe even disappointed, at first, to see she may have gone over to what he might consider the dark side! She's transformed. In fact, in the scenes we've been doing today she's literally transformed, in that she's not actually Martha!"

The Doctor's relationship with violence is a complex one, though, isn't it? Much as we're doing now, he often has his cake and eats it. "The violence is the final resort," David stresses. "You should always give people the benefit of the doubt. In the final moment of this story, the Doctor basically knows he's gonna have to sacrifice himself and go back up to the Sontaran ship. But it's important and valid that he allows them the chance to back down. It's important that he will always allow people to find the good in themselves. He gives them that opportunity even though he knows, that because they're Sontarans and because of what they're about, they're not going to back down. But it's the morally correct thing to do, to allow that possibility."

That 'second chance' opportunity is a very Tenth Doctor thing, isn't it?

"He would have you believe that he has quite strong rules about it," nods David. "You get one chance, and then I'll do ya!" And again, that came up in *Partners in Crime*, when he tells Ms Foster, "You get one chance. I'd advise you to take it." And she doesn't, and ends up splattered on the pavement! Of course, it's not quite as straightforward as that, and he will bend his own rules now and again. But that moral framework, that moral righteousness, is very important to him."

When we emerge from David's trailer, having put the world to rights, Freema Agyeman passes by, chuckling. "I just left half me make-up inside a gas mask," she reveals. "No-one'll want to use that again!"

SIR ALISTAIR!

"AT TIMES LIKE THIS I COULD DO WITH the Brigadier," mutters the Doctor in *The Poison Sky*. "Sir Alistair is a fine man, if not the best," replies Colonel Mace. Unfortunately he's stranded in Peru."

The character of Alastair Gordon Lethbridge-Stewart first appeared in the 1968 story *The Web of Fear*, and returned to help the Second Doctor (Patrick Troughton) in the same year's *The Invasion*, the first story to feature UNIT. By this time the character had been promoted from Colonel to Brigadier.

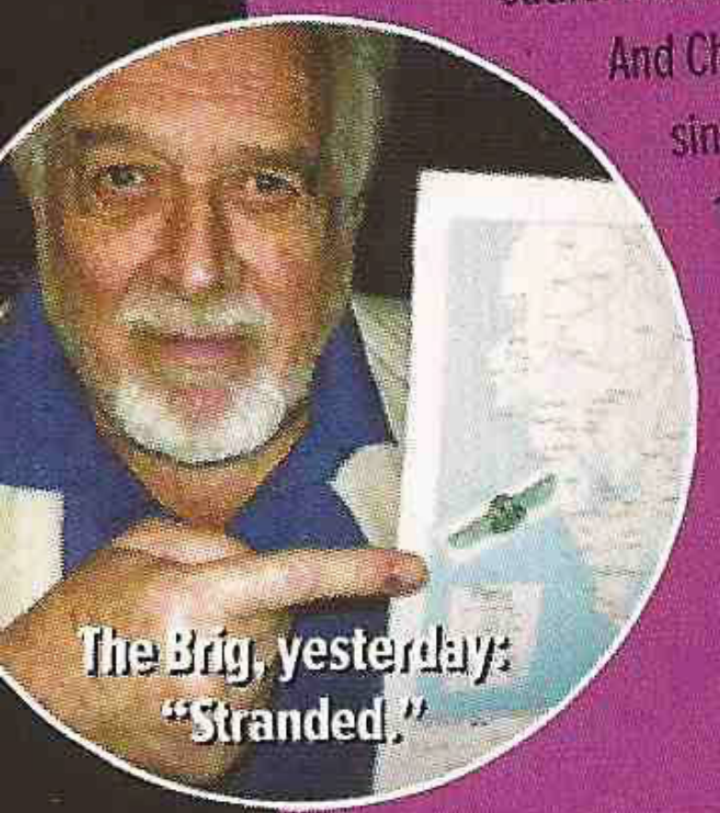
The Brig, played by Nicholas Courtney, went on to appear regularly in *Doctor Who* over the next few years, alongside Jon Pertwee's Third Doctor. In later years, the Brig made occasional guest appearances with the Fourth, Fifth and Seventh Doctors – his final *Doctor Who*, to date, being 1989's *Battlefield*, with the Brig seen enjoying his retirement.

"Yes, I do watch 'new' *Doctor Who*," chuckles Nicholas Courtney. "What struck me particularly about the enjoyable *The Poison Sky* was Catherine Tate. She brings such truth to the role of Donna. And Chris Ryan, for my money, is the best Sontaran since dear Kevin Lindsay [who played Linx in 1973's *The Time Warrior*]."

"If the Brig were to ever come back to *Doctor Who*, I'd love it to be a season finale," Courtney smiles. "Those episodes are on an epic scale." And just what was the Brig *doing* in Peru, we wonder...

"Attending a peace conference, of course!"

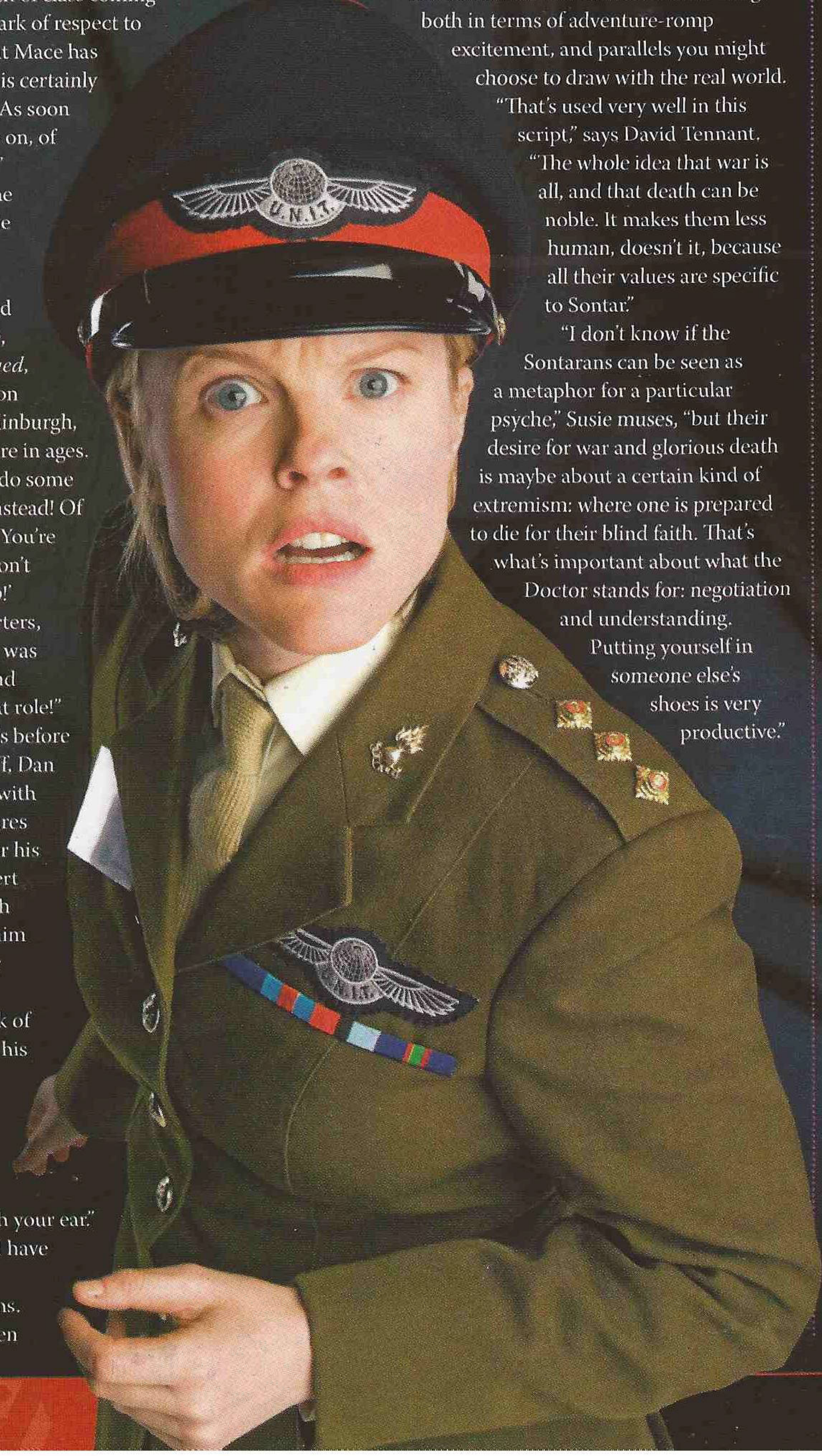
With thanks to David Bickerstaff

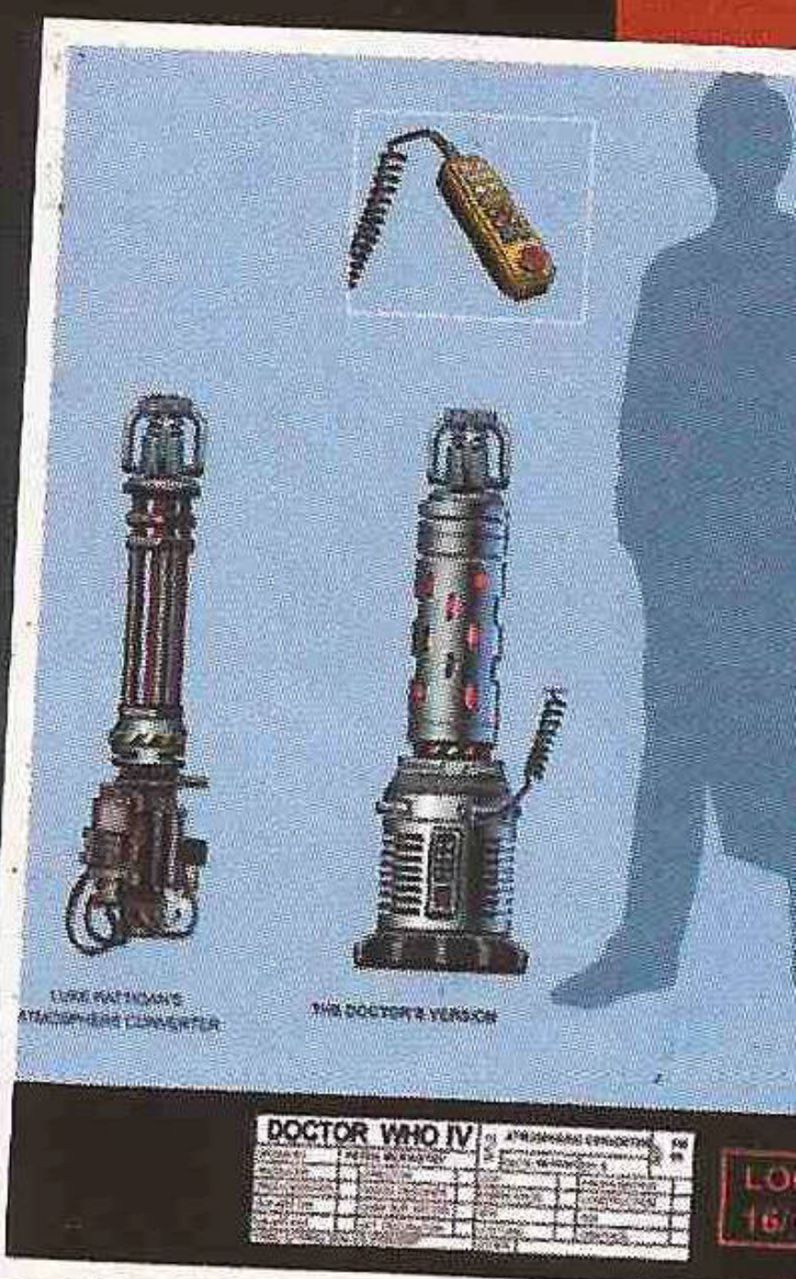


The Brig, yesterday: "Stranded."

The Doctor comes to the rescue of the real Martha…

"VIOLENCE IS ALWAYS THE FINAL RESORT FOR THE DOCTOR!"



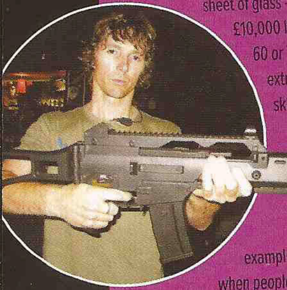


SHOOTS YOU, SIR!

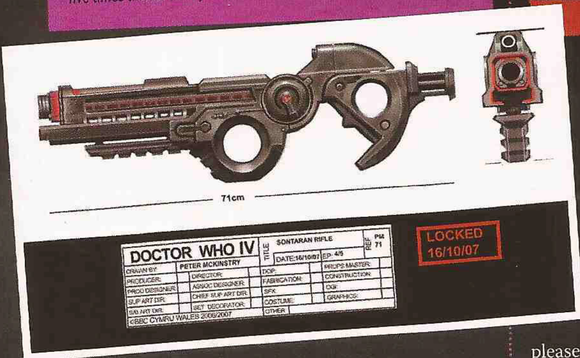
FAUJJA SINGH HAS BEEN THE ARMOURER ON *DOCTOR WHO* SINCE IT resurfaced in 2005. On set, he opens the back doors of his van for our inspection, revealing case after case of fake ammunition. He's providing 18 guns (ten real, eight plastic) and a remarkable 2000 rounds of blank bullets for this two-parter. These fake bullets are handily distinguishable from the real McCoy by their red, green and black tips. Nevertheless, he notes, blanks can still be lethal if incorrectly supervised.

"The paramount thing is safety," he says. "You've got a big flame coming out of the barrel, along with particles of unburnt powder. The barrel also gets hot. If they want the guns firing at the camera, then obviously we have to protect the crew, so we'll put an optical flat – a sheet of glass – in front of the camera, to protect that £10,000 lens! The cases eject out of the gun, at 60 or 70 miles an hour and they're sharp and extremely hot. If they hit any part of your skin, they will give you severe burns."

"When any armourer brings a practical gun on set," he summarises, "it has to be treated like a practical gun. A blank can still kill, and we've seen a few examples of that in the last couple of years, when people have presumed that a blank won't do anything. But if you fire a blank at a plastic bottle – which is five times thicker than your skin – it would destroy it."



The Sontaran troops get ready to do battle with UNIT. On with those helmets now!



The Business Park's fire alarm is ringing. Every 32 seconds. Which is a bit of a worry, until word comes through that the alarm is faulty. So while it remains disruptive to the production's progress, at least we're not about to go up in flames. For one scene, in which Commander Skorr leads two warriors along a corridor and utters that great line about people "running like slimebait from a speelfox!", Francesco is careful to call action immediately after the bell rings. Luckily, it's a short scene, lasting under 32 seconds.

The end of the day approaches, and one of the story's most ambitious stunts is about to take place, involving some Sontarans being taken out by an explosion which destroys a corridor. "It's a sealed blast," explains Douglas, "a tunnel blast. Our purpose when we film things, is to make them *look* dangerous – not actually *be* dangerous! The whole idea is to make it look like an explosion that nobody could survive. The debris that you'll see is all silicone, plastic and soft stuff. A lot of it is just wind blowing through the air. There's also a technique which film-makers don't really talk about: shaking the camera! I call it a *Star Trek* moment. Nowadays, of course, we can be slightly more adept about it, by putting the shake in afterwards."

Do the Sontarans' helmets help protect the actors inside? "They do. Although because the prosthetics are largely made from silicone, they do have a tendency to melt. But the corridor explosion won't involve any heat, so they'll be fine!"

Douglas' mobile phone rings. He answers it. "Hi Susie! I'm just going to walk away from Jason now, in case you're about to sack me!" And off he goes, as Francesco preps the Sontaran actors – which again include the fearless Jack and Nick.

"We'll have a half-speed rehearsal," says Francesco, "which ends with you all being blown up. Apparently. Fictionally. Just please don't drop the weapons!"

During one rehearsal, however, one Sontaran's helmet falls off. "This is a problem we need to solve in the next minute," announces Francesco. "Black camera tape, please, and lots of it!"

Despite the fire alarm having finally stopped, tension builds as Danny Hargreaves' boys rig up the large cannons which will blow out the fake glass in this corridor's windows. Rory Taylor's concerned that the smoky corridor is looking "very milky" through his lens. So doors are opened at one end of the corridor and wafters (ahem, we think that's their technical name) are used to thin the smoke.

Francesco once again reminds the Sontarans what is about to happen. "It's always good if the last thoughts in their head are the order of events," he tells us. Hopefully, not their last ever thoughts. "Remember that game show *Every Second Counts*, from the 1980s?" Francesco murmurs to us. "I feel like I'm on it. But every production has its own difficulties. I do a couple of *Spooks* each year – that's a tough one too."

One more rehearsal sees the Sontarans marching a little too far, and worryingly close to Danny's detonation box which sits on the floor directly ahead of them. "Stop!" cries Francesco. "Stop! Stop!"

"They always do that," laughs Danny, once the crisis has been averted. "It's funny how humans are drawn towards the danger."

Wearing the mandatory protective headphones, we position ourselves behind Rory Taylor's camera. So if the blast is bigger than expected, Rory will go first. It's all about survival, out here on the front lines. "Let's have a sweepstake," Rory murmurs to John Robinson, his deadpan grip. "How many of their helmets will fall off when they fall over?"

BOOM! When this explosion finally comes, it's truly jolting. Jaw-dropping. The Sontarans fall perfectly amid a storm of debris, and there's even a bonus fireworks display at the end.

"Cut," says Douglas. "Very well done, guys."

Splendidly, no-one's been hurt. Apart from one Sontaran, who complains of collateral damage: "Ooh, my gun fell on me Jacob's!"

"We used a technique that prolongs the whole explosion," says Danny proudly. "I incorporated some pyrotechnics, to add a little bit of sprinkle. The Sontaran guys were playing it cool; but I think they were pretty nervous. They were sweating underneath those helmets!"

So the shot's in the can, mere minutes before the shooting day ends. Time for **DWM** News to sign off. As a taxi has been waiting outside for some time, to ferry us away, we head out along the Business Park's dark roads and plonk ourselves in the backseats, war-torn and buzzing. As the car moves off, we apologise to the driver, explaining that we're late because we were trapped at one end of an exploding corridor.

"Oh, right," he nods, unfazed. "*Doctor Who*, was it?" DWM

THE DWM REVIEW

The worlds of *Doctor Who* in review:
» Television » DVDs » Books
» CDs » Toys » Merchandise and more!

REVIEWS CONTENTS

TELEVISION
Planet of the Ood 56
The Sontaran Stratagem/
The Poison Sky 58

DVD
Bred for War 61
The Invasion of Time 60

AUDIO
Pest Control 61
The Haunting of Thomas Brewster .. 63

BOOKS
Martha in the Mirror 62
Snowglobe 7 62
The Many Hands 63
The Sarah Jane Adventures 62
The Quality of Leadership 63

REVIEWERS
Vanessa Bishop (VB), Gary Gillatt (GG), Matt Michael (MM), Dave Owen (DO).

> **"There's ample space for the story to be action-packed and thoughtful; sad and funny; personal and public..."** 58

The Sontaran Stratagem/The Poison Sky

ALSO INSIDE!

The Haunting of Thomas Brewster 63

» "There's a strong sci-fi idea at the story's heart."

The Invasion of Time 60

» "This is a triumph of substance over style..."

The Many Hands 63

» "It's easy to be caught up in the thrill of adventure!"

The Doctor and Donna get on the wrong side of some rampaging Ood.

Planet of the Ood

BBC One 19 April 2008
Starring David Tennant, Catherine Tate, Tim McInnerny, Paul Clayton, Adrian Rawlins, Ayesha Dharker, Roger Griffiths, Tariq Jordan **Writer** Keith Temple **Director** Graeme Harper

WITH EACH SUCCESSIVE EPISODE OF 2008'S *Doctor Who*, its centre of gravity moves nearer to regular viewers' comfort zone, by delivering more elements previously absent from this run.

Having stretched Donna's appreciation of time, and showing that fate can be immutable, the Doctor now stretches her perspective of space, but by taking her away from Earth, demonstrates that Earth's history can repeat itself elsewhere. This happens on many levels: in the year 4126, human society may have spread to three galaxies, but is still driven by the quest for wealth and the harnessing of others to achieve it. More superficially, the round collar seems to have returned as has a vogue for Warhol screenprints and 1970s office furniture. And why not? A quick scan though the depictions of the twenty-first century from past decades shows how futile anticipating large and small developments in society can be. In drama, it's just as well to spotlight returning human trappings which serve to make a point well, than invent new ones that might not.

Indeed, you know immediately who you are watching as soon as you see the board member's pin-stripe, the sleep-deprived scientist's lab-coat or the marketing director's press packs and *Apprentice* suit. That's not to say that this is a story which might as well have been told in the present day or recent past, like the much-derided space-western. No, *Planet of the Ood* justifies its setting through being yet another link in *Doctor Who*'s lovingly-maintained web of consistent, interrelated settings. Next time you go back and watch the Ood's first appearance in *The Impossible Planet*, you'll see, with fresh perspective, that the humans there are just as much unwitting exploiters of the Ood as Donna is of whoever made her clothes (although in uncharitable moments I do feel the sweatshop workers may have had the last laugh).

This is the third script in a row to serve Donna very well. As well as bold moments where character depth and comedy intertwine, such as her addressing the stricken Ood with compassion, but speaking into his translator sphere, there are bolder ones: her quiet moment of regret at having joined the Doctor when she sees what her descendents are culpable of, and the bumptious rapport she maintains with the Doctor, the two being confident at leaving uncomfortable exchanges unresolved. She's more of a 'real-life' woman than any previous companion. Perhaps another centre of gravity has finally been reached between the series of yore's damsels in distress and the superwomen who overcompensated for them. Married men everywhere must be feeling a new sympathy with the Doctor.

Writer Keith Temple has little sympathy, one feels, for the denizens of board rooms and press briefings. Tim McInnerny's MD, Halpen, is not only deeply unpleasant, but also deeply unhappy, having inherited a family business for which his only interest is in revenue. He has less interest in the Ood than a farmer has for his livestock. McInnerny is both authoritative and amusing, with a series of neurotic tics that evoke the impotent fury of his *Blackadder* Captain, but which are neatly attributable to his unwitting metamorphosis, and make a refreshing change from the concealed hairy hands and glowing eyes that *Doctor Who*'s infected mad scientists and despots usually struggle to conceal.

One buys Ood Operations (as a viewer rather than a shareholder) in a flash when Ayesha Dharker's marketing director plays host to visiting sales reps. Her spiel is cringingly unfunny, but because she delivers it with a pretty smile to a room full of leery men who drive company spaceships and are enjoying the free bar, they all laugh obligingly. *Doctor Who*, although still a broadly positive reflection of life, now confidently embraces the satire of its more awful aspects.

The ease with which one can hold this entire corporation in contempt, together with the unambiguous nobility of the Ood, means that there comes a huge vicarious thrill when the inevitable happens and the revolution begins. That typifies a clear, uncomplicated story that's also realised without obscurity, the clear air and unblemished snow of the planet Ood-Sphere setting a stage for an adventure that's as direct and punchy as a shoot-em-up video game.

Planet of the Ood shows history repeating not only in the onscreen resurgence of slavery, but in the specific events that director Graeme Harper brings to the screen. There are eerie, yet presumably unintentional echoes of his 1985 story, *Revelation of the Daleks*, from the high-level concept of the corporate abuse of flesh and blood, right down to that immoral product being exported from a guarded facility in a snowbound landscape, which the Doctor and his companion reach after encountering a dying conversion subject in the snow. And as with *Revelation*, the TARDIS crew are more observers than participants of the unfolding events, which are already well underway before they even arrive.

Flippant comparisons aside, this episode provides an opportunity to evaluate *Doctor Who* now with when Harper worked on it in decades past. And, if there were any doubt, it expresses the same values, both of the Doctor himself, and the real people who tell his story, as it always did. **DO**

'There's a huge vicarious thrill when the revolution begins...'

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THE DWM REVIEW

"Left hand down!" The Doctor (David Tennant) gives Donna (Catherine Tate) a driving lesson.

The Sontaran Stratagem The Poison Sky

BBC One 26 April – 3 May 2008
Starring David Tennant, Catherine Tate, Freema Agyeman, Billie Piper, Bernard Cribbins, Jacqueline King, Christopher Ryan, Ryan Sampson, Dan Starkey, Rupert Holliday Evans
Writer Helen Raynor **Director** Douglas Mackinnon

I HAVE AN ELDERLY RELATIVE WHO doesn't even recognise that the programme I sometimes commandeer her television for is *Doctor Who*. She simply fails to register that the all-colour action adventures of the handsome young man in the sharp pinstripe suit are the same thing as the slightly odd programme that used to come on before *Juke Box Jury*. "Who's he?" she asks, and is surprised when I hiss back "Doctor Who." As *The Sontaran Stratagem* opened, for once, I could identify. Could the obnoxious Disney wunderkind before us, dispensing baseball-cap wisdom to a hothouse academy, really belong in *Doctor Who*? Were we even watching the right channel? It was a relief to soon recognise one of the series' signature techniques, as another hapless victim came to grief while an innocuous message assumed a macabre double-meaning, almost immediately afterwards.

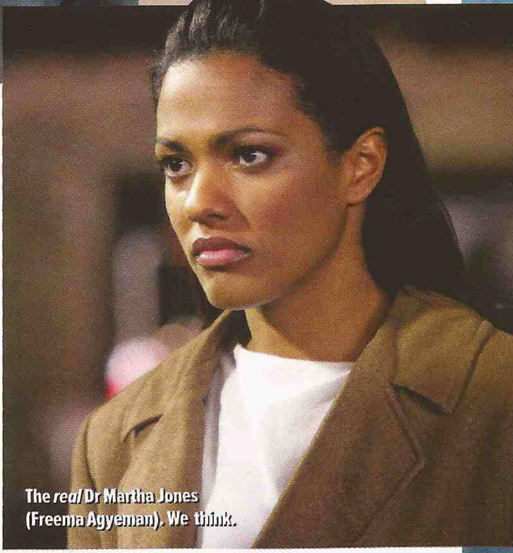
Were said academy to undertake a spectroscopic analysis of this two-parter, they'd reveal that it's in fact dense with *Doctor Who* elements. Quite apart from specific returns for Martha, UNIT, and the Sontarans, there are generic perennials such as possessed soldiers, an evil clone, and infiltration from space via fashionable technology. So far so familiar. However, as any drama scientist will tell you, mass spectroscopy isn't the best tool for television analysis: The elements which have constituted *Doctor Who* for nigh-on half a century are joined up to make very different-length molecules these days.

It was once the norm for different strands of story to be carried by different characters, within the same adventure, typified by separating and reuniting the TARDIS occupants. Significantly now, different story strands can be run in parallel over the course of several adventures. There have been hints of this before, both old (such as the off-screen formation of UNIT in the 1960s) and new (Jackie Tyler's travails with her missing daughter, Elton Pope, and her father's ghost) but what they had in common was that they were dedicated setups or flashbacks. Now, it seems, story strands have a life of their own, in some cases beyond *Doctor Who* itself. Viewers of *Torchwood* learned about Martha gaining a ring on her finger and letters after her name long before the Doctor did. And so, just as last year when the schemes of Harold Saxon played alongside the rest of the Doctor's adventures, this year Martha is independently capable of starting a UNIT investigation into all-your-eggs-in-one-basket car gadget ATMOS, only calling in the Doctor when she needs him.

Martha's transformation into an otherworldly-wise military intelligence operative might have been hard to reconcile with the medical student first seen last year. However, her appearances in *Torchwood* have credibly established her new vocation; and we ought not forget that for Martha, an additional year of tough training has passed – the one she spent walking the earth between *The Sound of Drums* and *Last of the Time Lords*. She can now take the role that UNIT's original leader, the Brigadier, used to, keeping a foot on the ground while her dilettante friend the Doctor gads about the galaxy. A more recognisable descendant of the Brigadier is UNIT C-in-C Colonel Mace, to whom Rupert Holliday Evans brings Dan Dare's peaked cap, Dan Dare's square jaw, and Dan Dare's stiff-upper lip – thus perhaps inevitably resembling Dan Dare, who for the benefit of younger readers, was a kind of 1950s predecessor to Captain Jack. Between them, Martha and Mace cover the required mix of approachability and authority to foreground the Doctor.

David Tennant's Doctor continues confidently to grow, with some small touches that gild his characterisation, such as his adoption of young military escort Ross Jenkins – "Don't call Ross a grunt. He's nice. We like Ross," where the icing on the cake is the choice of 'we', which hints at a playful world of imaginary friendship. Humour is, mostly, carefully deployed, and Donna's exclamation at having felled a Sontaran the traditional way, "Back of the neck!" not only sits well with her father's passion for football, but prompted a roar of laughter

Luke Rattigan (Ryan Sampson) fails miserably to convince his students to join him on an alien world.



The *real* Dr Martha Jones (Freema Agyeman). We think.

from me. I was more muted when the Doctor asked a similarly gas-masked Colonel Mace "Are you my Mummy?" This allusion to *The Empty Child* had tiptoed over a line of respect for the audience, a blatant wink to the gallery that might work better in a caption competition.

Catherine Tate continues to evolve as Donna. I've stopped hearing echoes of Tate's tower-block nan whenever Donna's hackles rise, and instead welcome a more subtle form of deprecation, as she lovingly chides the Doctor as a right prawn or silly 'nana whenever he misreads her or the situation. The effect is of a smart boy who's gone to university on a scholarship being looked after by a more worldly older sister who hasn't, and who can guide him through everyday life to be brilliant wherever he's needed. Donna is still a recognisable ordinary person like you or I, so despite only having clocked up half of Martha's screen time, I feel I know her rather better.

The Sontarans themselves are played perfectly straight, the only hint of satire being their strategic relationship with boy genius Luke Rattigan, and their dependency on something you can buy from Halfords for victory. In and of themselves, they're faithful to their legacy. The face-to-face bravado of Christopher Ryan's General Staal echoes the one-off warriors of the mid-70s; and while on board their ship they appear in numbers which finally support their oft-quoted might, it's in single combat where they still take most delight. They're a little more eloquent than of yore, though, with not a single asthmatic "DOC-TOR" to be heard. They now address humans more directly, the pronoun 'you' now appearing. While Ryan's General is played as an straining old soldier, Dan Starkey's Commander Skorr sounds more loquacious, which contrasts the strained diction of his forebears. And as incongruous as their '*We Will Rock You*'-style battle-cry first sounds, let's remember that these are not cold-blooded conquerors, but upholders of the symbolism and pageantry of war: the first thing a Sontaran ever did on screen in 1973 was plant a flag claiming Earth for his empire. In a series which has recently seen emotionless Cybermen and officious Judoon, it's probably a shrewd move to shift the Sontarans nearer to being people, or at least men.

'The Sontarans are played perfectly straight, and are faithful to their 1970s legacy...'

When Staal qualifies his satisfaction for the Martha clone's work as being "not bad for a female", it's a reminder that his race abandoned sexual reproduction long ago and are exclusively male, making their predilection for football chants even more understandable. It also reminds one that this 'Men are from Sontar, Women are from Earth' contest, if not a battle of the sexes, is ultimately a victory for sexual diversity. The martial rage and aggression of the Sontarans and Rattigan would, one feels, be mediated if, like the Doctor, and even Colonel Mace, they let women, like Martha, Donna, and Captain Price into their lives. Even the mid-story cliffhanger, one of the most emotionally affecting to date, as the Doctor is frozen into inaction outside Donna's house as grandpa Wilf is asphyxiated like a neglected terrier on a parcel shelf, is resolved by a pragmatic housewife's solution from mum Sylvia: the battleaxe wields her battleaxe. Only Kirsty Wark seems poorly served by Helen Raynor's gender-empowering scripts, as the senior current affairs presenter is seemingly reduced to reading news bulletins.

R USE OF
UBLIC
& ASSISTANCE
ABLE IMMEDIATELY
FICER & CARS
ND TO ALL CALLS
L TO OPEN

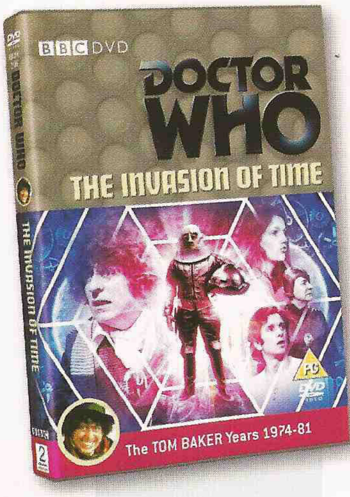
Donna – about to prove to a Sontaran what a pain in the neck she can be...

As mentioned elsewhere, a reliable structure for *Doctor Who*'s seasons has developed, and it's tempting to file this story in the box labelled 'Early-to-mid season two-part action adventure, with monsters (probably celebrated) taking over Earth. Lots of battles and not much depth'. However, to cast the Doctor's adventures into these categories is a lazy short-cut. The series is not nearly so polarised in style as it appears when first inspected from close range, and after the first three episodes this year, which each staked a territory in *Doctor Who*'s field of techniques, this pair consolidates them all. Two episodes' length gives ample space for the story to be action-packed and thoughtful, sad and funny, personal and public. That said, of the preceding deliveries to this pigeonhole, the story probably owes most to the joyful style of 2005's *Aliens of London* and *World War Three*, due to its deliberate framing of alien conquest as national news story.

What has changed since 2005 is that the series has grown roots. A new mythos has developed, with familiar locales such as the Tower of London or the Millennium Centre, and when the Doctor comes to Earth he has friends waiting for him. The challenge for the makers is to avoid these roots becoming so tangled that the series starts to feel either cosy and unthreatening, being the adventures of a big happy extended family, or worse, a closed shop, where detailed foreknowledge is required, or just as badly, seen to be required, to fully appreciate.

This hasn't happened yet. You can't please all of the people all of the time, but I suspect that these two episodes come as near as possible. Rather than being simply a clone of former glories, they're an elegant synthesis of the series' strengths. **DO**

The Invasion of Time



DVD 2entertain
Starring Tom Baker, Louise Jameson **Writer** David Agnew **Director** Gerald Blake **RRP** £19.99

ONLY TWO THINGS CAN SPOIL AN otherwise strong *Doctor Who* story: a weak script, poor performances, and lazy direction… Hmm. That's already three things – and there are a lot more.

At points, most notably in its final episode, *The Invasion of Time* almost seems to treat its audience with contempt. In that last half hour, the Doctor is left to wander aimlessly up and down corridors, and we're given no clue as to what his ultimate goal might be. The climax involves our hero shouldering what is, to all intents and purposes, a rifle, before blowing his enemy into last week. *Doctor Who* has few unbreakable rules – but if there's one thing you Just Don't Do, it's that.

However, *The Invasion of Time* triumphs over these shortcomings by having a single great idea at its heart. *The Doctor has turned evil*. More than that – he's sold out his home planet, his old school teacher, and his best friend. But because we know, in our marrow, that such a thing is impossible – even though our eyes and ears say otherwise – we're held in a state of anxious excitement in a way that no other story, before or since, has managed. This trick is so simple, so engaging, that everything else can be forgiven. Now hold that thought, as we take a tour of just what we're forgiving…

The monsters are as naff as ever monsters were. Gallifrey is conquered twice in this story, each time by idiots. The hilarious Vardans look like they should be chasing round a maze, trying to head Pac-Man off at the cherries. They're even less threatening when they take humanoid form – though one of them is very handsome, it must be said.

The second invasion comes from BBC One's the Sontarans – whose new-found A-list status has shunted this story into the shops. However, if you're expecting the droll haughtiness of General Staal, you may be surprised to find the race represented here by a witless brother of *EastEnders*' Grant and Phil Mitchell. Exactly how Commander Stor thinks he can conquer the universe is a mystery. He can't even put his hat on straight.

By the time the Doctor has shown his true colours, and sprung his trap on the Vardans, he has friends on side – including this story's finest character, wily Time Lord Chancellor Borusa, exquisitely played by John Arnatt. Leela finds love with the most unlikely of men – the fey Commander Andred of the Chancellory Guard. It's *Doctor Who*'s most unconvincing romance – you'll only find a more speedy seduction at 3am in a Blackpool nightclub – and one for which, as far as the writers are concerned, there is no excuse. Surely a few of those long minutes spent trotting around the TARDIS could have been used to give these improbable lovers a significant moment?

Enough! These six episodes are all too easy to criticise – but as mentioned at the top of this review, they're impossible not to love. As with most *Doctor Who* from this time, its Big Idea smothers the errors of judgement and production.

The Invasion of Time is a triumph of substance over style. And as we know, that's better than the alternative.

DVD Extras

The hero of this release is the Restoration Team's John Kelly, who has provided a superb package of alternative special effects. In the past, replacement effects have often left this reviewer cold, as they rarely seem to mesh with the original production. However, the striking visuals here demonstrate both technical skill and sound aesthetic sense. The palette and textures used for the monsters, lasers and force fields are completely in keeping with their setting, and some little touches – such as when

'These episodes are easy to criticise, but impossible not to love.'

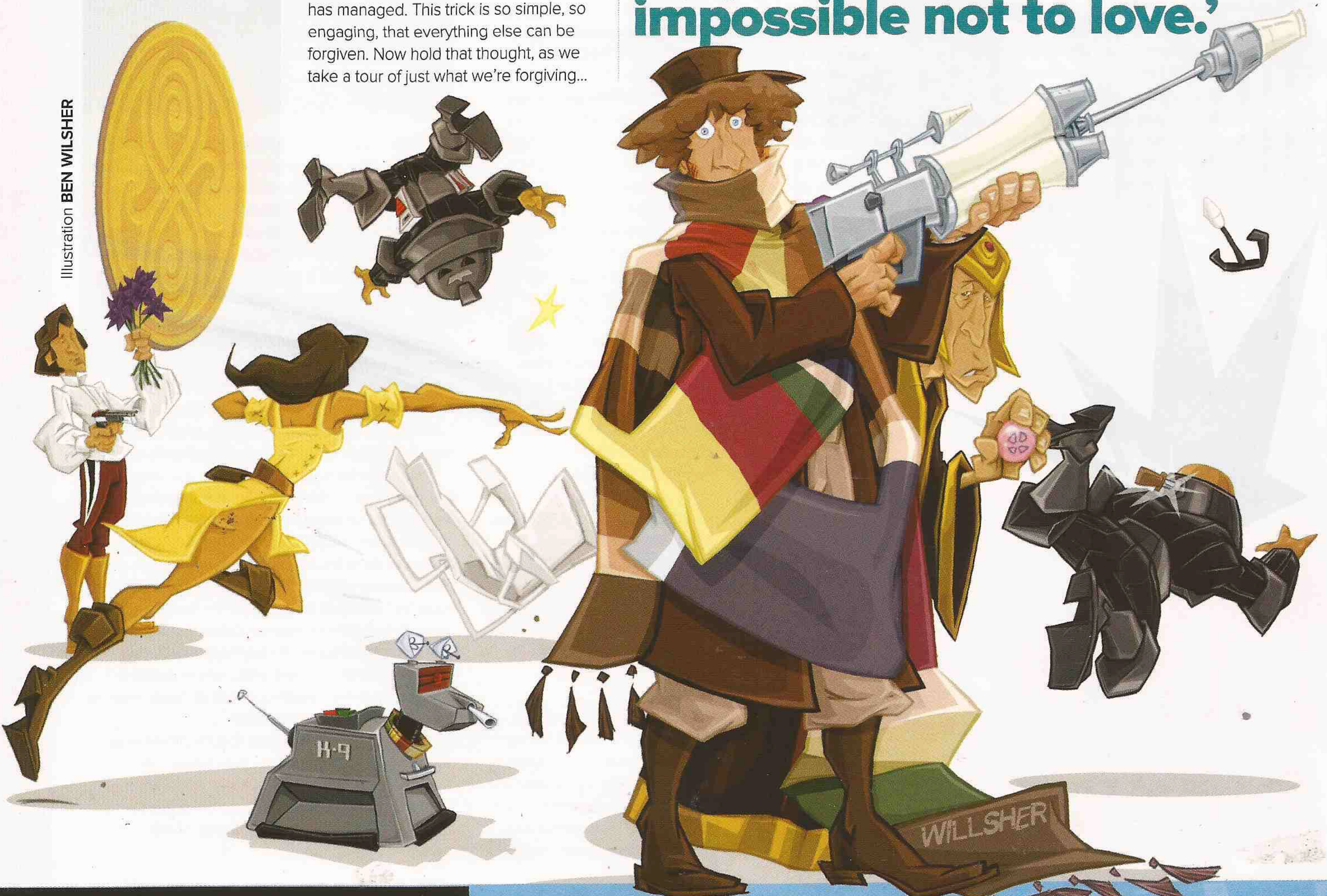


Illustration BEN WILSHER

The Time Lord planet Gallifrey is conquered in *The Invasion of Time*.

K9 angles his nose gun upwards to fire – are sublime. However, it's a shame we couldn't also have a fresh treatment for the Vardan voices. Their new, luminous bodies makes their flat, barked speech more absurd than ever.

Five minutes of deleted scenes have been reclaimed from the original film footage, most of which extend the chase around the TARDIS from merely interminable to totally unbearable. To be fair, this material does prove the production team exercised some self control, as they opted to drop a deliberately absurd sequence where the Doctor and Stor travel alternately up and down and back and forth across the same corridor, just missing each other each time. Think *Scooby-Doo*, or the Hoix scene from *Love & Monsters*. If this had survived to transmission in 1978, a generation of more serious-minded fans – already frothing at the damage done to their beloved Gallifrey and Sontarans – might well have coughed up their kidneys in fury. Decades on, this footage will surely find its natural home on YouTube, played at double speed and set to the Benny Hill chase music.

The behind-the-scenes story of *The Invasion of Time* is dealt with by the cursory *Out of Time* documentary, which suffers from the absence of the story's star, and fails to get to the nitty-gritty by not hitting its interviewees with some key follow-up questions. Speaking of the director, Gerald Blake, Louise Jameson (Leela) says: "Gerry was a party boy – a real party animal." What *can* she mean? Was the gin cracked open the moment the studio clock hit 10pm? Or 6pm? Did he lead a cheery conga around the corridors of TV Centre? Enquiring minds need to know. (One is left to imagine Tom Baker in the BBC bar, saying: "Aah! Perhaps I could hopscotch my way to the Panopticon, Gerry?" – as his director roars with indulgent laughter, and Graham Williams sobs quietly over a memo to the Head of Series and Serials.)

The Rise and Fall of Gallifrey is a short talking-heads piece sketching in the Time Lords' two faces – that's "Olympian demigods" vs *Last of the Summer Wine*. It's a neat-enough primer for new fans, and the highlight is a bullish Terrance Dicks, who says firmly: "I'm not prepared to admit that Gallifrey no longer exists." Fighting talk! If the Doctor had had Terrance onside at the fall of Arcadia, the Time War might have swung in his favour.

Sadly, there's no such fire in the commentary, which is the dreariest yet committed to a *Doctor Who* DVD. Script editor Tony Read, Voice-of-K9 John Leeson and Louise Jameson are likeable-enough company, but we're dragged to our doom by visual effects designer Mat Irvine. He spends three hours serving up a series of weak puns and pointless observations, and butts in just as anyone else is in danger of getting interesting. And just what is he doing here anyway? He didn't even work on the story!

Finally, *The Elusive David Agnew* is an attempt at humour – a documentary looking at the 'secrets' of this story's pseudonymous writer, by pretending that Agnew was a real person. The problem is that while a shadowy 'journalist' talks of conspiracy – claiming "A wall of fear surrounds David Agnew... No one who knows the true story will talk about this..." – Tony Read says he visited Agnew's house and met his wife and kids. A more focused script might have made all this gel. Again, it's Terrance who steals the show, when he tells us that Agnew was a good friend of Robin Bland. It's nice to think of the pair of them sat on a park bench at twilight, bitching at how Robert Holmes and Graham Williams ruined perfectly good scripts, before realising they're late for their salsa class with James Stoker and Roy Tromelly. **GG**

» Pest Control

Audio Reading BBC Audiobooks
Read by David Tennant **Written by** Peter Anghelides **RRP** £9.99

BBC AUDIO
DOCTOR WHO
Pest Control
by Peter Anghelides
READ BY DAVID TENNANT
AN EXCLUSIVE AUDIO ADVENTURE

AHHH... YOU CAN'T BEAT A STORY about men turning into monsters. At times, the series positively thrives on 'em – Noah in *The Ark in Space* and Winlett and Keeler in *The Seeds of Doom* were just a few of the unfortunates who found their bodies slowly changing on contact with an alien life-form. This audio-exclusive story, by Peter Anghelides and read by David Tennant, returns to the idea, but with extra pizzazz. Why have just one or two people turning into monsters when you can have hundreds? And why make the process a slow one when, with a soundtrack of crunching bone, it can be imagined CGI-like and super-fast?

Arriving on the planet Rescension, the Doctor and Donna find themselves in the middle of a conflict between Earth soldiers and the Akwabi – a warrior race of centaurs. The Doctor sees the problem like the old American West – having arrived as explorers, the humans, now trying to settle on the planet, have displaced the native population. When the TARDIS is stolen in an Akwabi attack, the Doctor sets off in pursuit, leaving Donna to fend for herself on the front line. While the Doctor finds himself incarcerated in a prison cell, Donna's situation grows even worse. Not only has she been inadvertently put in charge of the troops, but something is turning her platoon into monstrous beetles.

The war-zone setting is part-Vietnam sludge, part-Gulf War shattered Iraq; and while that, and butch talk about military hardware, makes this feel very real, the centaurs and the arrival of a huge stamping robot – hard to visualise in any other way than *The Iron Giant* of the animated film – jar a bit in comparison. That said, the sequence where the robot flattens everything in its path while heading straight for the Doctor's prison, features some of the story's most exciting moments..

David Tennant's reading is quick and enthusiastic. His Doctor is in larky mode, and with his pronunciation of "Doct-ah" rather than "Doctor", he gives a good account of Donna Noble and her forthright attitude. Best of all, though, are the slimy, smug tones he lends to the female Medical Officer Surgeon, Lanova, (*The League of Gentlemen*'s Pauline comes to mind) who, fat and bloated, squirms behind a desk she suspiciously never leaves.

Overall, although a new story, *Pest Control* doesn't feel too far removed from the audio adaptions of BBC Books. However, while it may lack some of the TV series' emotional punch, the adventure rewards listeners with strong characterisations and a straightforward and fast-moving storyline. **VB**

» Bred for War

DVD box set 2|entertain
Contains *The Time Warrior*, *The Sontaran Experiment*, *The Invasion of Time*, *The Two Doctors*
RRP £39.99

ONE POTATO, TWO POTATO, THREE potato, four... If there's one thing you can count on with Sontarans, it's that no two members of the race will ever look, sound or act the same. Odd that – considering they're clones. But it means this box set of their 1970s and 80s adventures offers plenty of variety.

It all starts well. 1973's *The Time Warrior* is a little masterpiece, because Sontaran Linx – struggling to return to his fleet but constantly pestered by dimwit humans and a nosey Gallifreyan – is a very funny character. Through the impatient and irritable individual, we see the Sontarans as beings utterly convinced of their own superiority, even if the rest of the universe is sniggering behind their backs, and poking twigs in their probic vents. It's the whiff of Captain Mainwaring and Victor Meldrew about Linx that makes him seem so real.

Sadly, this entertaining aspect of the Sontaran psyche is then forgotten about until General Staal's petulant bellyache about not being allowed to play in the Time War, 35 years later. The other stories here bring steadily diminishing returns, with the Sontarans often just stomping and shouting. And as time passes, their looks fade along with their spirit. Linx is sensational – give him a *Radio Times* cover shoot and he would still turn heads today – but by the time we reach *The Two Doctors*, Group Marshal Stike appears to be an orange balloon with a face drawn on it.

So, clones? No chance! Perhaps this is just a fib Sontarans hide behind because they get embarrassed discussing – y'know – s-e-x. ("Well, Steev, what happens is... Daddy touches mummy's thorax in a special way, and nine months later a clone is delivered. Honestly.") **GG**

The Sarah Jane Adventures books

Sarah Jane Adventures
Invasion of
Revenge of the Slitheen
the Gorgon
Kudlak

Books Penguin **Writers** Various **RRP** £4.99 each

ALL POWER TO SARAH JANE. First she gets her own TV series, next she gets her own range of books – and best of all, they're novelisations, just like the Target *Doctor Who* books of yesteryear. The very *word* 'novelisation' seems to summon up the name Terrance Dicks, so it's especially welcome to see him back as one of the writers of this range, applying his pacey, no-nonsense style to the series' launch story, *Invasion of the Bane*.

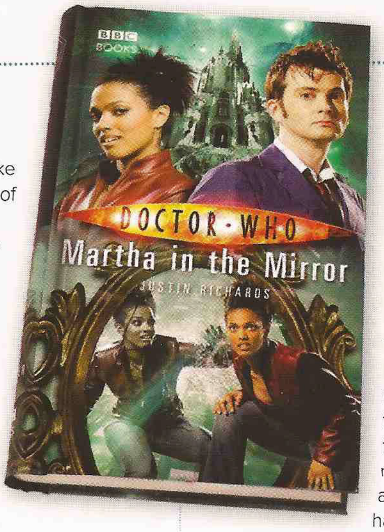
The books retell the adventures pretty much as they were seen on screen. However, they're not simply shallow 'he said, she said' adaptations, but instead offer extra insight into the minds of the lead characters. Take 'young Sarah Jane in-training,' Maria Jackson. Her sadness over her parents' divorce is rarely off the page. Fast-forward to book four, *Warriors of Kudlak*, and the whole messy business of their separation is dragged up again. Meanwhile, The Lavender Lawns Rest Home in *Eye of the Gorgon* gets Sarah Jane worrying about old age and dementia, and wondering if Luke will still be around to care for her in her dotage.

"Life on Earth can be an adventure too," screams each book, echoing the television series; but despite tearing around in her little green convertible and enjoying the company of her young friends, more than one writer suggests the idea that, deep down, Sarah Jane remains both unfulfilled and unhappy.

The descriptions of the appearance of characters in the books are sketchy at best. Although the main protagonists are featured on the cover and on some colour stills within, there remains the nagging feeling that there's something missing from the writing. That aside, these books are better than expected – fun, if undemanding reads – and I look forward to more. **VB**

Martha in the Mirror

Book BBC Books
Written by Justin Richards **RRP** £6.99



MIRRORS HAVE ALWAYS BEEN A mainstay of fantasy fiction – from the enchanted mirror on the wall dispensing waspish fashion put-downs in the classic fairy tale *Snow White*, through Alice's Looking Glass, to the final fate of Sister of Mine, trapped forever on the other side of the glass in *Doctor Who*'s own *The Family of Blood*.

Martha in the Mirror begins with the arresting – if unoriginal – image of a reflection stepping out of a mirror, which then proceeds to cold-bloodedly murder its real-life equivalent. As events unfold, it becomes clear that the Mortal Mirror is not just a common or garden 'magic glass', but a complex trap that threatens to snare the Doctor and Martha.

Centuries in the future, the TARDIS lands at Castle Extremis, site of an interstellar peace conference between the Anthium and the Zerugma. The first fifth of the book consists of a lengthy tour of the castle's gothic corridors and dungeons, combined with a history lesson about its strategic significance, and of the enmity between the warring factions. This can make the first few chapters of the book slightly dry, although by giving us so much background information up front, author Justin Richards ensures that once it gets into its swing the story folds out into a fairly breathless adventure packed with some stunning images. These include a book made out of glass; a laughing child who vanishes like a ghost; and the fearsome, crocodile-faced Zerugians themselves.

Impressively, and appropriately, *Martha in the Mirror* continually reflects back on itself, so that its repetitions (such as characters that have a habit of appearing and vanishing in a moment) always appear planned, and where the nature of Castle Extremis, fixed within a one-way force-field, implies the nature of the Mortal Mirror itself.

The story is also deliberately tricksy; Richards skilfully playing games with time travel and identity, with almost all of the cast. Even the Doctor and Martha are something other than they seem, here posing as 'Galactic Alliance observers'. Again, though, the author plays fair with his readers, meaning that none of the numerous revelations feels as though it hasn't developed naturally from what we've already seen. The difference is, as Richards makes explicit, that on reflection, or taken from a different perspective, things don't always look the same.

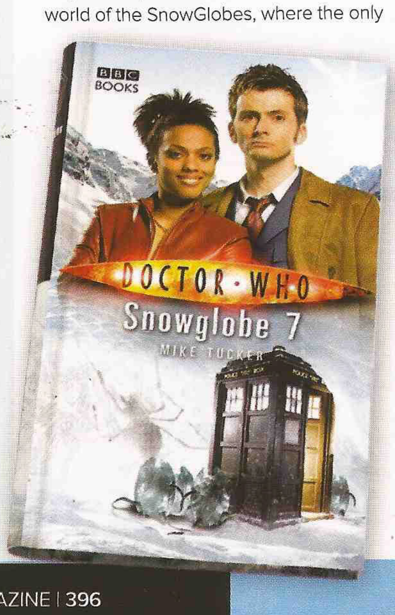
That's not to say that *Martha in the Mirror* is perfect. Like a tarnished mirror, the book is blighted by occasional dull patches which slow down the narrative, while the Doctor is less charmingly strange than irritatingly bonkers – a collection of obsessive wordplay tics rather than the thrillingly dangerous Time Lord we're familiar with. Luckily, the supporting characters are a memorably charming lot – especially the service robots Bill and Bott, whose double act livens up the chases around the corridors of the castle – and there are enough twists to make this an entertaining read. Overall, then, this may not be Richards' best work, but it's still good stuff. **MM**

> **'The story is deliberately tricksy; Richards skilfully plays games with time...'**

Snowglobe 7

Book BBC Books
Written by Mike Tucker **RRP** £6.99

IMAGINE WHAT THE WORLD WILL look like in a hundred years. Picture the seas creeping ever higher, animals such as polar bears going extinct as their environments boil or melt away, and imagine the polar ice caps existing only as old pictures and films. This is the world of the SnowGlobes, where the only chunks of Artic left are housed in a dozen glass domes dotted in deserts around the world. This is where the Doctor and Martha arrive, just as SnowGlobe 7 falls victim to something from another world.



Those somethings are the Gappa, and they're genuinely horrible creations, with a life cycle as nasty as the Wirrns' and a look that's like something straight out of MR James – thin, hairy and spidery. First glimpsed as little more than shapes inside the ice and blizzards, they're soon scuttling around the SnowGlobes alternately devouring or depositing their eggs inside the hapless tourists, and basically acting like John Carpenter's Thing. As a special effects designer, Mike Tucker has a very clear vision of how these things look and move, and he conveys it brilliantly to the reader, meaning that the Gappa are among the most successful creatures not (yet) to have appeared on television.

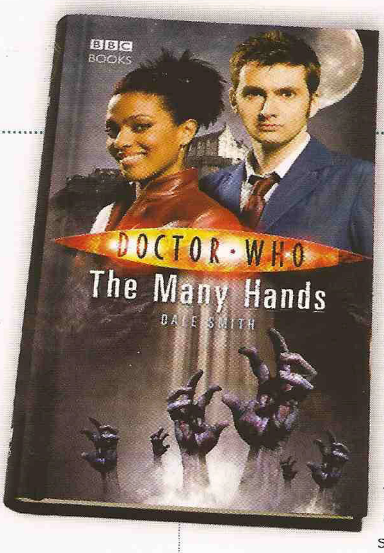
As in all those early 1970s episodes, environmental concerns – specifically the destruction of the polar ecosystems – form a patina to this otherwise very traditional adventure story. The Gappa have evolved up an evolutionary blind alley, so successful that they have destroyed all the life on their homeworld. And while the Doctor's more optimistic about humanity's chances, there's a clear and unedifying message here around the greedy exploitation of the Earth's resources. Tucker even gives a face to the theme in the shape of Maxwell O'Keefe, billionaire playboy and all-round bad egg, who's plotting to take over the administration of SnowGlobe 7 and turn this last outpost of unspoiled Artic ice into a fat cats' playground. And while O'Keefe's almost comically hateable, being very much in the pantomimic hand-rubbing wicked squire mould, Tucker does (finally) manage to wring out some sympathy for him.

The other characters are all well sketched, although it's lovable psychic alien Ku'ra and cute Robot Twelve who are the most memorable of the supporting cast. Plus, the Doctor and Martha are spot on, in particular the Doctor, whose turn-on-a-penny persona is superbly conveyed.

The overall impression left by these latest three Tenth Doctor novels is one of enjoyment tinged with a nagging sense that the authors are playing it safe. In Tucker's case, he's mined this particular seam of sci-fi horror to perfection, which isn't hugely surprising given that he's been writing similar stories since 1999's *Storm Harvest*, and most recently in *The Nightmare of Black Island*. Given his grip of narrative and imagery, I'm looking forward to his next book, while hoping that it's more ambitious. **MM**

The Many Hands

Book BBC Books
Written by Dale Smith **RRP** £6.99

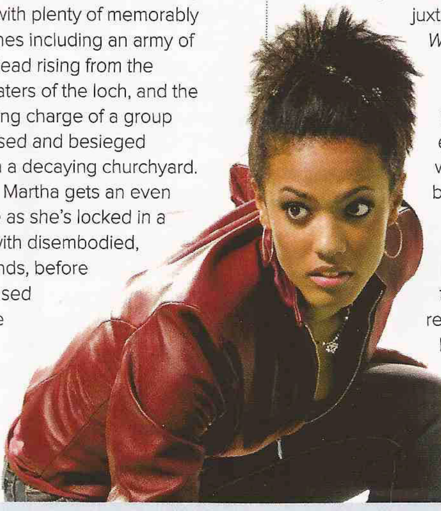


EDINBURGH, 1759. WHILE BENJAMIN Franklin flees the city, the Doctor and Martha are pursued through the streets by the walking dead, and by ruthless soldiers. With the Doctor holed up in a derelict church and Martha falling into the hands of the villainous Monro clan, who will save the world from 'the many hands of death'?

After a wildly exciting opening, featuring the Doctor fighting a revivified corpse on the roof of a careering stagecoach, *The Many Hands* develops into a full-blooded sci-fi horror story complete with plenty of memorably eerie touches including an army of the living dead rising from the foaming waters of the loch, and the Doctor taking charge of a group of traumatised and besieged survivors in a decaying churchyard. If anything, Martha gets an even scarier ride as she's locked in a dungeon with disembodied, spidery hands, before getting chased through the vaults of Edinburgh. And though some of these are hoary old horror clichés, it's easy to overlook because writer Dale Smith uses them with such gusto and it's so easy to get caught up in the thrill of the adventure. Smith's choice of location cleverly illustrates the conflict between scientific reason and superstition at the heart of the story, with primitive electric batteries and Martha's medical training pitched against zombies in the kind of juxtaposition that *Doctor Who* does so well.

Cradle of the Scottish Enlightenment, Edinburgh itself evokes this clash, with the grand new buildings of commerce and science literally built over the dark, haunting alleys of the old town. The result is a novel that has the same vividly memorable counterpoints as the 1975 TV story *Pyramids of Mars*. The villains of the piece are an odd bunch, all driven by a desire to achieve a sort of immortality, and willing to selfishly sacrifice human beings in order to do so. And however monstrous both the Monros and the Kith creature are, they're also strangely pitiful – so much so that the Doctor is unusually quick to offer himself as a sacrifice. It's a slightly off-kilter moment for this Doctor, who's previously been a picture perfect version of David Tennant. However, Smith gives us a brilliant take on Martha, whose courage and compassion – and her desire not to let the Doctor down – places her in danger, but who's smart enough to think her way out of her predicaments. The other characters fall very firmly into the status of 'supporting', with the exception of the frighteningly uptight McAllister, a very good sketch of a particular military type.

The Many Hands arguably plays it safe by drawing so heavily upon established horror imagery, and it certainly doesn't break any new ground. Equally, though, Smith doesn't fumble any of the set pieces and the end result is a book that feels polished and confident even if it's not especially novel. **MM**



The Haunting of Thomas Brewster

Audio Drama Big Finish
Starring Peter Davison, Sarah Sutton, John Pickard
Written by Jonathan Morris **RRP** £14.99

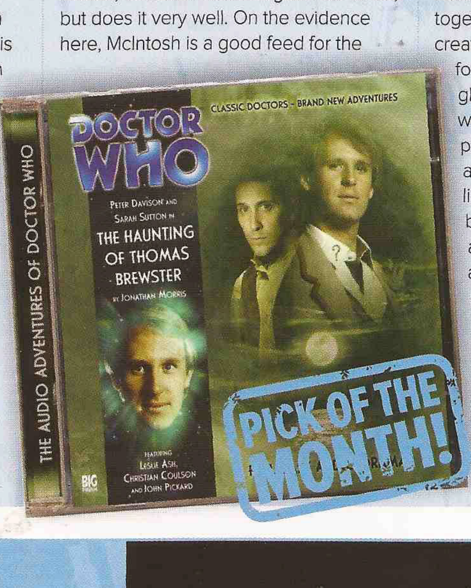
LONDON, 1867. FOLLOWING AN encounter with a time bridge, the TARDIS has lost power, separating the Doctor and Nyssa in the all-encompassing fog. Illicit time travel seems to be the cause, but what has it all got to do with the ghost of Thomas Brewster's mother?

The cover blurb makes much of the fact that this is the first story to feature new assistant Robert McIntosh. This is a red herring. Robert doesn't feature in the first episode, and even the Doctor is incidental to it. Instead, writer Jonathan Morris focuses on introducing us to Thomas Brewster, who is presented initially as 'Oliver Twist gone wrong'. Orphaned at an early age, sent to the workhouse and sold into an apprenticeship with the ghastly Mr Creek (a hideously rat-like character that would have been played by Timothy Spall were this on TV), Brewster tells us his story in his own words. The use of narration, not often employed by these audio stories, is a smart one, because it builds a bond between the audience and John Pickard's genuinely misguided villain that maintains our sympathy right the way through the play. This is true to the extent that the final episode is hardly about defeating the monsters, but about Brewster redeeming himself, and in so doing resolving the Earth-threatening paradox he helped to create.

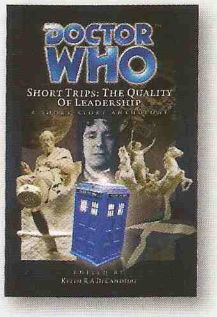
This is a good play for the regulars as well – paired up with Robert, Davison has fun as a bearded Fifth Doctor, while a believably shrewish Nyssa (who, like Marge Simpson, gets her own way through quietly disapproving) spends most of her time with Brewster. As Robert, Christian Coulson gets little to do, but does it very well. On the evidence here, McIntosh is a good feed for the Doctor – discreet and accommodating, while also slightly prissy and jealous.

There's a strong science-fiction idea at the heart of the play. Morris makes the concept of quantum probabilities clear through Nyssa's explanations and, more importantly, by tying together odd events in the first episode to their explanations in the fourth, so that (as in a Steven Moffat script) the plot is tied up neatly and cleverly. However, this is true of the audio as a whole.

Overall, there's a sense of everything having been thought through and linking together in the world that Morris has created, so that the play feels like a fully formed piece. The monsters, smoke ghosts from an alternative future, are well suited to the Penny Dreadful pea-souper atmosphere; and there are links in the way that time flows like the River Thames, in which both Brewster's mother and the aptly-named Creek meet their fates, and they way that the smog and riverine mud consume everything in this intensely claustrophobic city. The only mis-step is the insistent incidental music, which is memorable, but not especially evocative of the period milieu. That's a small niggle though, in an exceptionally good audio. **MM**


DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
PETER DAVISON AND SARAH SUTTON IN
THE HAUNTING OF THOMAS BREWSTER
BY JONATHAN MORRIS
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING LESLIE ASH, CHRISTIAN COULSON AND JOHN PICKARD
PICK OF THE MONTH!

Short Trips: The Quality of Leadership


DOCTOR WHO
SHORT TRIPS: THE QUALITY OF LEADERSHIP
A SHORT STORY ANTHOLOGY
EDITED BY KEITH R A DECANDIDO

Short Story Collection Big Finish
Edited by Keith RA DeCandido
Written by Various
RRP £14.99

DON'T BE PUT OFF BY THE TITLE, which initially implies that this latest *Short Trips* is one of those tiresome self-help books. Yes, this is about the nature of leadership, and yes, the info-dumping framing story is all about 'inspiring' life lessons. However once you've struggled through these, the anthology opens out into a broader canvas.

A majority of the stories feature the Doctor meeting great leaders from Earth's history and debunking them, while showing that actually they have that certain something that sets them apart from other people. What is that 'certain something'? The themes that run through all these stories are that leadership is about taking the long view, making difficult choices and doing the right thing – even though it terrifies you. This is what the Doctor has to do on a daily basis, so we can infer that by understanding these leaders a bit better, we can get a glimpse of what it's like to be a Time Lord. Predictably, James Swallow can be relied on to summarise this best in the book's strongest story, *Clean Up on Aisle Two*, which pits the rag-tag staff of a convenience store and a coldly angry Seventh Doctor against a pair of cruel armed robbers.

Battlefield's evil Morgaine.

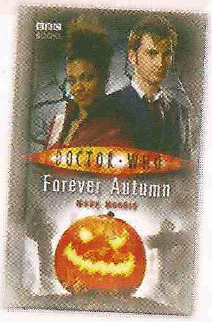
Nothing controversial in the ideas, then. However, there are some surprises – perhaps the biggest of which is that 'name' author Peter David has written a continuity-tidying companion piece to 1989's *Battlefield*. As always, though, the chosen theme is less relevant than the quality of the individual stories. Excepting James Swallow's and Allyn Gibson's, these are a pretty average selection. **MM**

MERCHANDISE AWARDS RESULTS!

What were your favourite *Doctor Who* books, CDs, magazines and DVDs of 2007? **Peter Griffiths** counted your votes...

Doctor Who Books

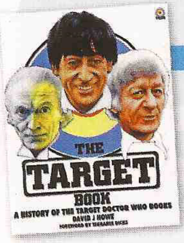
Rank	Novel	Average/10
1	**Forever Autumn** by Mark Morris	8.17
2	**The Doctor Who Storybook 2008** edited by Clayton Hickman	7.83
3	**Sting of the Zygons** by Steve Cole	7.76
4	**Wishing Well** by Trevor Baxendale	7.36
5	**Made of Steel** by Terrance Dicks	7.25
6	**The Last Dodo** by Jacqueline Rayner	7.21
7	**Sick Building** by Paul Magrs	7.17
8	**Short Trips: Destination Prague** edited by Steve Savile	6.90
9	**Wetworld** by Mark Michalowski	6.85
10	**The Pirate Loop** by Simon Guerrier	6.71
11	**Wooden Heart** by Martin Day	6.48
12	**Short Trips: The Ghosts of Christmas** edited by Scott & Wright	6.40
13	**Short Trips: Snapshots** edited by Joseph Lidster	6.38
14	**Peacemaker** by James Swallow	6.25



"I've been reading **Doctor Who Magazine** since issue 1 (I still have the free transfers), so this is genuinely a massive honour for me. I've been walking around with a big grin on my face since hearing the news. I'm delighted that people seem to have had as much fun reading the book as I had writing it. This is one of those rare occasions in a writer's life when you think, 'It doesn't get much better than this!' Thanks everyone for making a life-long *Doctor Who* fan very happy."

MARK MORRIS Writer, *Forever Autumn*

Other Doctor Who Books



Rank	Book	% vote
1	**The Target Book**	21.8%
2	**Doctor Who: The Encyclopedia**	20.6%
3	**Doctor Who: Creatures and Demons**	15.5%
4	**Doctor Who: Annual 2008**	12.3%
5	**Doctor Who: The Visual Dictionary**	7.9%
	Others	36.6%

Doctor Who DVDs: Favourite Release

Rank	DVD	% vote
1	**The Key to Time box set**	34.7%
2	**New Beginnings box set**	19.4%
3	**The Complete Third Series box set**	15.3%
4	**Planet of Evil**	6.9%
5	**Davros box set**	5.6%
6	**Timelash**	4.2%
=	**Survival**	4.2%
8	**Destiny of the Daleks**	2.8%
9	**Robot**	1.4%
10	**Time-Flight/Arc of Infinity**	0.0%

Doctor Who DVDs: Favourite Special Feature

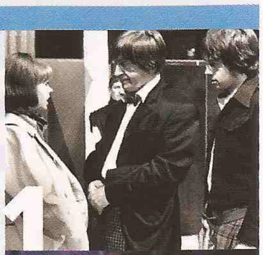
Rank	Special feature	% vote
1	**A Matter of Time (Documentary on Graham Williams)**	19.4%
2	**David Tennant's Video Diaries (Third Series box set)**	12.9%
3	**A New Body At Last (Documentary on *New Beginnings*)**	11.3%
	Others	56.4%

"I'm delighted your readers enjoyed the documentary, which took a lot of hard work and late nights! The result really shows the value that a good writer can add to programmes like these – and Nick Pegg is a very good writer."

ED STRADLING
Producer, *A Matter of Time*

Doctor Who DVDs: Most Wanted Release

Rank (last)	Story	% vote
1 (3)	**The War Games***	9.5%
2 (1)	**The Trial of a Time Lord***	8.7%
3 (4)	**The Seeds of Doom**	8.6%
4 (10)	**Terror of the Zygons**	7.0%
5 (11)	**Planet of the Daleks**	3.5%
6 (6)	**The Dæmons**	3.0%
7 (8)	**Terror of the Autons**	2.9%
8 (17)	**Kinda**	2.7%
9 (–)	**Day of the Daleks**	2.5%
= (–)	**Greatest Show in the Galaxy**	2.5%
= (–)	**Revenge of the Cybermen**	2.5%
12 (9)	**The Ice Warriors**	2.2%
13 (14)	**Image of the Fendahl**	2.0%
14 (–)	**The War Machines***	1.7%
= (19)	**Frontios**	1.7%
16 (–)	**The Keys of Marinus**	1.5%
= (–)	**The Ark**	1.5%
= (–)	**The Dominators**	1.5%
= (–)	**Death to the Daleks**	1.5%
= (7)	**Planet of the Spiders**	1.5%
= (17)	**The Brain of Morbius***	1.5%
= (–)	**The Deadly Assassin**	1.5%
= (15)	**The Happiness Patrol**	1.5%
= (–)	**Battlefield***	1.5%
	Others	25.5%



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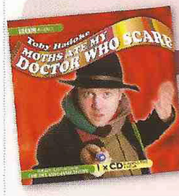
* Scheduled for release shortly.

Doctor Who on BBC Audio



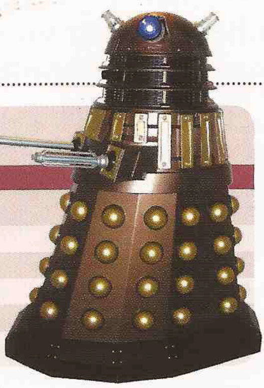
Rank	CD	% vote
1	**Moths Ate My Doctor Who Scarf**	31.9%
2	**Doctor Who at the BBC – Tenth Doctor**	25.5%
3	**Doctor Who and the Dinosaur Invasion**	8.5%
	Others	34.1%

Doctor Who Audio Dramas

Rank	Audio play	Average/10
1	**The Girl Who Never Was** by Alan Barnes	8.07
2	**Human Resources** by Eddie Robson	8.05
3	**Circular Time** by Paul Cornell and Mike Maddox	7.67
4	**Blood of the Daleks** by Steve Lyons	7.65
5	**100** by Cornell, Rayner, Lidster and Shearman	7.56
6	**Son of the Dragon** by Steve Lyons	7.39
7	**Return to the Web Planet** by Daniel O'Mahoney	7.32
8	**No More Lies** by Paul Sutton	7.23
9	**Horror of Glam Rock** by Paul Magrs	7.14
10	**The Mind's Eye** by Colin Brake	7.03
11	**Frozen Time** by Nicholas Briggs	6.97
12	**Absolution** by Scott Alan Woodard	6.96
13	**Phobos** by Eddie Robson	6.78
14	**Immortal Beloved** by Jonathan Clements	6.70
15	**Renaissance of the Daleks** by Christopher H Bidmead	6.53
16	**I.D.** by Eddie Robson	6.43
17	**The Wishing Beast** by Paul Magrs	6.30
18	**Valhalla** by Marc Platt	6.06
19	**Nocturne** by Dan Abnett	6.03
20	**Exotron** by Paul Sutton	5.75

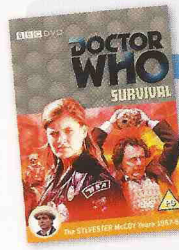
"Having started Charley off on her adventures with the Eighth Doctor in *Storm Warning*, seven years ago, it felt like I had to pull something extra-special out of the bag to bring their journey to its conclusion. So for *The Girl Who Never Was* to be so highly rated means an awful lot. It's not just the writer's award, though, and I have to thank director Barnaby Edwards for assembling a truly exceptional cast – I still can't quite believe we had Anna Massey in, fighting the Cybermen! (I know who scared me the most!)"

ALAN BARNES Writer, *The Girl Who Never Was*



Doctor Who Toys

Rank	Toy	% vote
1	Voice interactive Dalek	27.7%
2	5" action figures	19.1%
3	Laser screwdriver	12.8%
4	Dalek Sec voice changer	8.5%
=	Dalek Uno	8.5%
	Others	23.4%


BBC DVD
DOCTOR WHO
SURVIVAL
The SYLVESTER McCOY years 1987-89

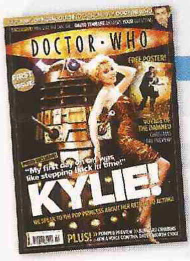
Overall Best Merchandise

Rank	Item	% vote
1	Doctor Who DVD range	21.0%
2	Doctor Who Magazine	17.8%
3	The Key to Time box set	12.9%
4	Doctor Who audio plays	11.3%
5	Soundtrack album	6.5%
	Others	30.5%

Favourite DWM Issue

Rank	Issue	% vote
1	DWM 389 (Time Crash feature)	15.0%
2	DWM Special: The Series Three Companion	14.8%
3	DWM 390 (Xmas preview, Kylie interview)	14.5%
4	DWM Special: In Their Own Words Vol 4	8.4%
5	DWM Special: In Their Own Words Vol 3	7.7%
	Others	39.6%

DOCTOR WHO
WIN!
PETER DAVISON IS THE DOCTOR!
THE SECRETS OF THE SARAH JANE ADVENTURES!


DOCTOR WHO
FREE POSTER!
"My first day on set was like stepping back in time!"
KYLIE!
PLUS

Favourite DWM Cover

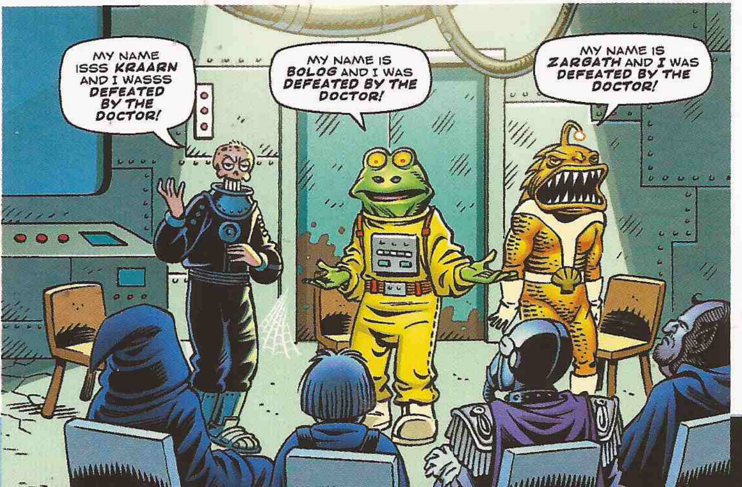
Rank	Issue	% vote
1	DWM 390 (Kylie and Dalek)	23.9%
2	DWM 389 (Peter Davison is the Doctor!)	23.4%
3	DWM 386 (Doctor, Jack and Martha)	7.6%
4	DWM 379 (Fourth Doctor and Dalek)	7.3%
5	DWM 384 (Two Masters)	4.5%
	Others	33.3%

Favourite DWM Comic Strip

Rank	Comic Strip	Average/10
1	**Death to the Doctor!** by Jonathan Morris and Roger Langridge	8.80
2	**The First** by Daniel McDaid and Martin Geraghty	8.49
3	**Bus Stop** by Rob Davis and John Ross	8.39
4	**The Warkeeper's Crown** by Alan Barnes and Martin Geraghty	8.37
5	**The Woman Who Sold the World** by Rob Davis and Mike Collins	7.55

"How marvellous. There is nothing more fun than writing comic strips; you write down what you want to see and someone else does all the hard work drawing it. I'd also like to point out this story would make an excellent (and budget-friendly) 'Doctor-lite' episode if adapted for television. Hint hint."

JONATHAN MORRIS Writer, *Death to the Doctor*


MY NAME ISSS KRAARN AND I WASSS DEFEATED BY THE DOCTOR!
MY NAME IS BOLOG AND I WAS DEFEATED BY THE DOCTOR!
MY NAME IS ZARGATH AND I WAS DEFEATED BY THE DOCTOR!

Children in Need
"IT'S LOVELY WHEN THE SERIES LINKS UP – SO IT ALL FEELS LIKE PART OF THE SAME STORY." David
WHEN PETER MET DAVID

Favourite DWM Interview

Rank	Interview	% vote
1	Peter Davison/David Tennant (DWM 389)	29.6%
2	Russell T Davies (DWM 386)	11.3%
3	Steven Moffat (DWM 383)	9.9%
4	Kylie Minogue (DWM 390)	8.5%
5	Sir Derek Jacobi (DWM 384)	7.0%
	Others	33.7%

FILM FOUR!
"THE PRODUCTION OFFICE HATED IT, BUT I THOUGHT IT WAS MARVELLOUS!"
DOCTOR WHO MEETS SCRATCHMAN
TOM BAKER VINCENT PRICE ELISABETH SLADEN IAN MARTER
ADMIT ONE

Favourite DWM Special Feature

Rank	Feature	% vote
1	Film Four/Scratchman (DWM 379)	30.9%
2	Brave New Worlds (DWM 387)	14.7%
3	Return of the Master (DWM 384-385)	13.2%
4	Dog Years (DWM 388)	7.4%
5	Best Christmas Ever (DWM 378)	5.9%
	Others	27.9%

Favourite DWM Regular Feature

Rank (last)	Feature	Average/10
1 (1)	Gallifrey Guardian	8.84
2 (2)	Off the Shelf	8.36
3 (3)	The Time Team	8.16
4 (5)	Production Notes	7.95
5 (4)	TV Previews	7.90
6 (7)	DVD Previews	7.89
7 (8)	The Fact of Fiction	7.79
8 (12)	After Image	7.44
9 (6)	The Comic Strip	7.37
10 (9)	DWMail	7.19
11 (–)	Out of the TARDIS	7.01
12 (13)	Public Image	6.75
13 (14)	Beyond the TARDIS	6.53
14 (10)	Matrix Data Bank	6.35

PRODUCTION NOTES
50
GALLIFREY GUARDIAN
Set Sail!
EPISODE PREVIEW
"Stay away from any newspaper stories from 18 December onwards!"
ALSO INSIDE!

Many thanks, once again, to all our readers for taking the time to vote in this year's poll. Of course, in a couple of issues' time, we'll be wanting you to put marks in little boxes all over again, with the 2008 *Season Survey*! Get your pencils at the ready...

In the meantime, make sure you keep reading and enjoying the mag – there's a lot of surprises still to come before this year is out... DWM

WHO ON EARTH IS...

"The Hath/human war was all a misunderstanding!" says the man on the frontline.

Joe Dempsie

TMX 6052
48
TMX ▶ 6

Jenny (Georgia Moffett) is about to give Cline (Joe Dempsie) a kiss. No wonder he looks happy!

Hello, Joe. Is Cline a lover or a fighter?
"Oh, a lover. Definitely. In the end. He's a product of the machine, so he's pre-programmed to fight, but more of a human side to him comes out. Cline is the one who disarms General Cobb. He does the right thing. He sees the light. And he's a lover cos he gets to snog the Doctor's daughter!"

It's a definite perk of the job.
"It helps, doesn't it?"

I can't imagine that Jenny would have distracted the guard like that had she been captured by the Hath camp.
"No, you'd get wet kissing a Hath. Still, whatever floats your boat."

Who was really to blame for the war on Messaline?
"I think it was more of a misunderstanding. Maybe if the Hath had learnt to speak more clearly instead of blowing bubbles..."

So it's the Hath's fault?
"No! Okay, yes. [Laughs] There are no winners. But there were times when I got a lot more into it, as an actor, than perhaps I should have, like shooting the guns and stuff."

TMX 6052
48
TMX ▶ 6

General Cobb (Nigel Terry) and Cline get ready to fight the Hath.

"There were times I got more into it than perhaps I should have. Like shooting the guns!"

President Bush once said, "I know the human being and fish can coexist peacefully." We all scoffed, but maybe he was talking about the situation on Messaline...?
"You mean he's not as stupid as people think? I don't know about that."

Now then, explosions. Did you enjoy almost getting blown up at the beginning of *The Doctor's Daughter*?
"That was the most exciting thing I've ever done! Well, on a film set. I've never done anything like it before. I thought it might be CGI, and it was about an hour before we shot it that I found out exactly what would be involved. So long as you do what they tell you, nothing bad is going to happen... but there's always the possibility that it might! That adrenalin gets you in the mood, although I was finding it hard to keep a straight face. For some reason, a mixture of excitement and nerves gives you a massive grin, which was not appropriate for the scene at all."

Joe as Chris in *Skins*.

Things have really taken off for you in the last 18 months. Are you still pinching yourself?
"You never fully get used to it. The thing with *Skins* [E4's teen drama, in which Joe played pill-popping Chris] was, because of the phenomenal marketing campaign before the first series aired, it was, literally, an overnight success. The day after the first episode aired, suddenly everyone seemed to know who I was. It took me aback. I was so nervous every time I left the house. I was so self-conscious all the time. I was a wreck. But I'm more accustomed to it now. We weren't expecting *Skins* to be as successful as it was. Well, I certainly wasn't. It just came along at the perfect time. It caught a moment. Actually, I think the second series is a lot better than the first. I'd just finished working on it when *Doctor Who* came along, so it was perfect timing. Two very different shows."

A lot of young people looked up to Chris, and identified with issues that he dealt with. At the same time, facets of his character weren't exactly –
" – to be encouraged? Well, although *Skins* shows young people drug-taking, having sex, *etc*, it doesn't lay consequences on too thick. It's more truthful in that respect. I don't think it has any particular responsibility to hide those things from the public view. Most of the people who watch *Skins* are old enough to make up their own minds and aren't so easily influenced by a character on TV. I've never felt any pressure to be a role model – thank God, considering Chris' sorts of shenanigans!"

You spent more or less a whole episode of the first series naked, I recall.
"Yeah, and it's more of an issue if you're an unknown and you're asked to do something like that. You think, am I doing this just so I can get my break? It was a hard thing to do. I won't lie and say, 'Oh yeah, I just whipped 'em off!' I had my reservations, but I was happy to do it in the end. It was relevant to the story. But it's not something that I'd like to make a habit of particularly. Would I do it again? It depends whether it's required, or whether it's just for the sake of seeing a bit of arse on the telly."

Joe Dempsie was talking to Benjamin Cook.

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